



Drawing Morphologies 1:

Transformative Plane

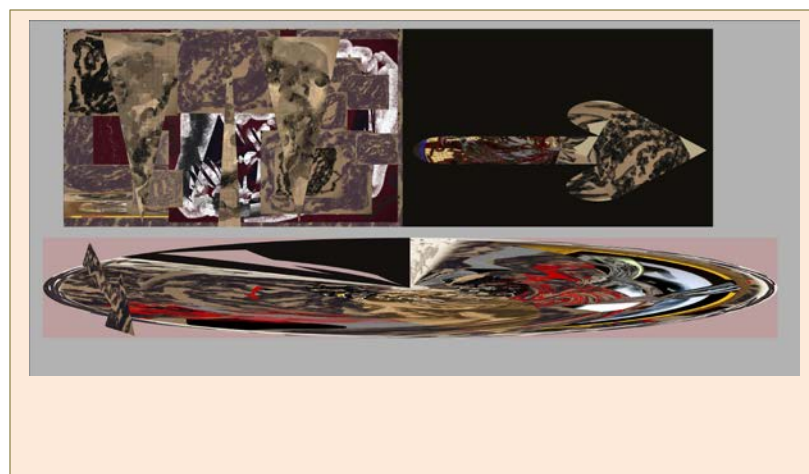
Edwin VanGorder

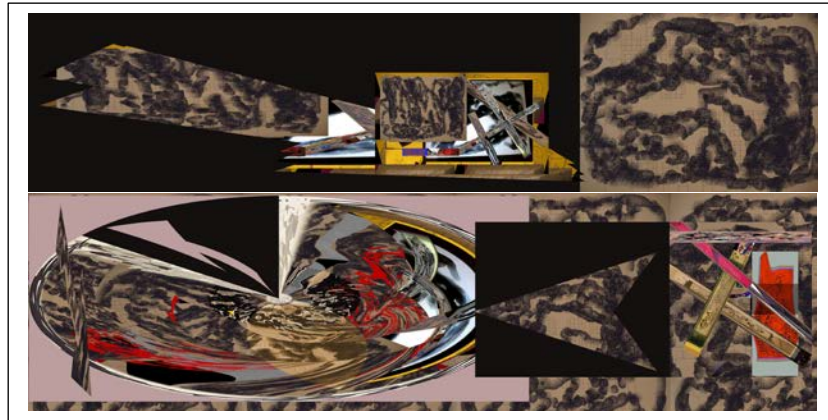
Drawing perfectly embodies and configures movement in mind and world through combined moods and modes of at the spatial extension of the mark. The mark carries as well the connotation of semiotics, while representation to the senses is phenomenological, and the bridge of these two modes (representation and configuration) project a transformative plane of consciousness which therefore has all the qualities of traditional rhetoric, namely pathos, ethos, dialectic, or more availably: expression context and discourse. These issues then of identity, being and temporality bring me to see drawing as relating to two representational rhetorics namely psychology and physics, the first concerned with movement in mind and the second with movement in material world... both fields struggle to get beyond dualism , psychology through a chain of signifiers, and physics by relating movement to randomness. In both cases the sense of metamorphosis that occurs through physical and psychological colloids as multi valued trace elements are easily seen then as a return on drawing.

Zeno's paradox of an arrow in flight gives a prediction of the pitfalls of indexical thinking which had some later origin in perspective, where a "point of view" is posited and in photography where the idea of stills and of cinematic motion composed of ganged stills bring us to Zeno's conclusion: that the arrow must occupy space at any given point, and therefore is not moving... The pitfall was that the "given" was only an intellectual convenience, borrowing the allegory of numbers. The true transformative plane of consciousness which drawing movement embodies is instead of a topology of the temporal topographies of metamorphosis as in the flux of actual events rather than a grid plot. And even numbers, as physics demonstrate, are not really still frames.

For Tracey I have submitted an article on visual rhetoric, but here I am interesting in deeper pursuing of the art ontology of such a rhetoric and I begin with Zeno's arrow taken into the context of "morphological arrows" which in formal logic means information retained through states of transference and change. In the first set of drawings below I have introduced the morphological arrow into "no space" ie the Minimalist mode of taking away background elements from sculpture as photographed so that all indexical spatial comparison is eliminated, the idea being to look for associations beyond the limits of a continuum and so engage qualitative parameters of the objects own motion as going to the thing itself embedded in it's own transformative motion.

My own drawings use Asian joinery forms , the subject matter symbolizes drawing joints, and the term mortise and tenon as carrying the morphological arrows of tenet and tenable...



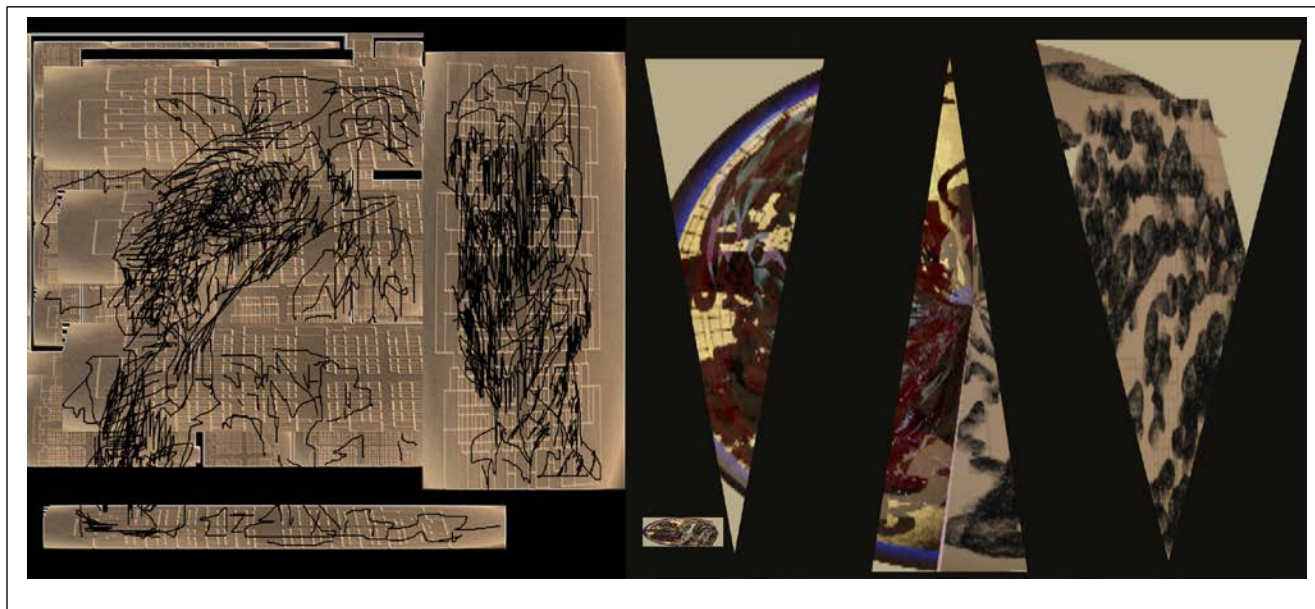


-2- Transformative Plane of Consciousness

In his book “Against Affective Formalism Todd Cronan relates semiotics as a field of necessity lacking transparency because its topologies are self directed, cannot be said to describe a world outside, ie the phenomenological... because of their situated context, relating to themselves only, he by implication contrasts this with Mondrian’s motivation to remove art as such and replace it with a kind of pure perception through the mode. Semiotics as representation, but representation only then seem to be like the art Mondrian would displace with a deeper intent towards cortically integrating configuration as responsive to a world order.

In my book: drawing is a semiotic, a chain of signifiers as signs in the context of motion in mind and world because such motion cannot be in one without being in the other. The sign of this, is the nature of metamorphosis through which motion can perhaps be analysed as positions or splicings of view, but is in itself always flux, always fluid. Metamorphosis is another word for meta-morphology, in which no continuum stands but changes. Signs are signs of change. Change is world. Signs are world.

In the following drawing a golden section grid (irrational number) is compressed in the computer scrolling and thus the compression can be seen to not be alluvial, but instead a turning in of the scrolling process... the cyber drawing field is configured here as a representation into the morphology of a transformational plane of consciousness grown not out of the point of view but turn of mark : tropai, trope, as program and variation. Vidler for example notes the contrasts in Corbu’s works between programmatic, and extreme Mannerist modes as in a sense codefining through a “crystallization of attitude (Stirling). The morphology of crystals are as manifold as those of knots...

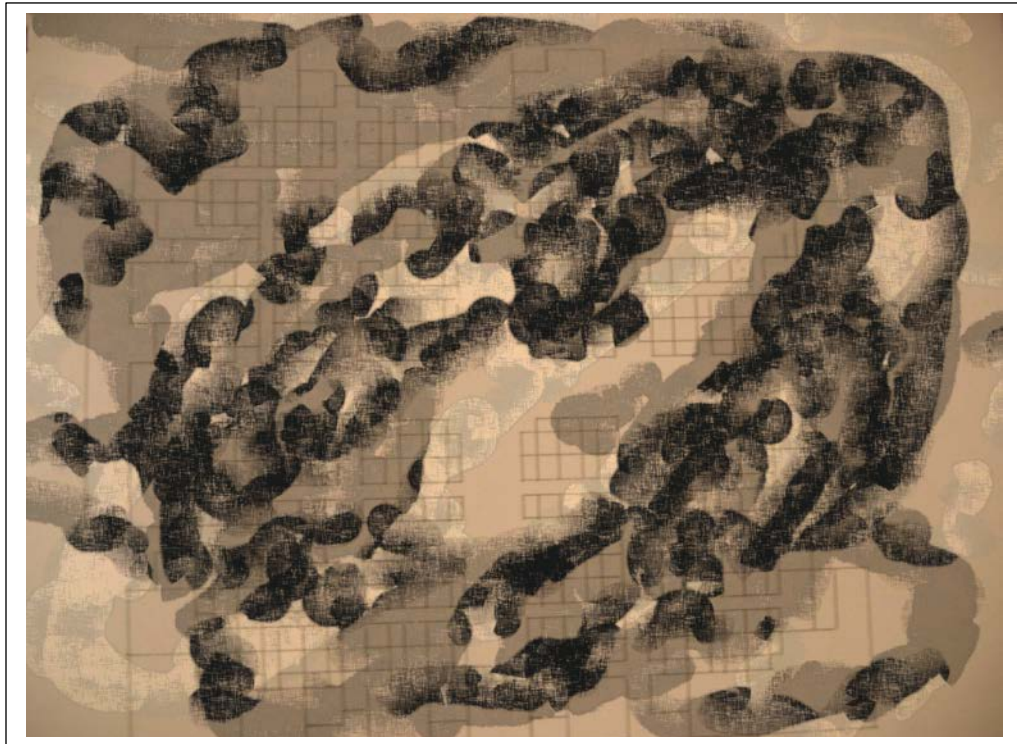


The sense of content between knot and crystal are the morphology and topographies of a torus, or self mapping which in the drawing are the vectors that transform multivalued trace elements to exposures of dimension which building upon each other conceal, and must be jarred in order to see, vision as visualizing : visualizing is a speech act, a performative rhetoric of imploding and exploding dimension beyond binary combinations into a flux and conflux- manifold in which such opacity is the marking that separates at will over more transparent situations of scale events at moods and modes of qualitative parameters.



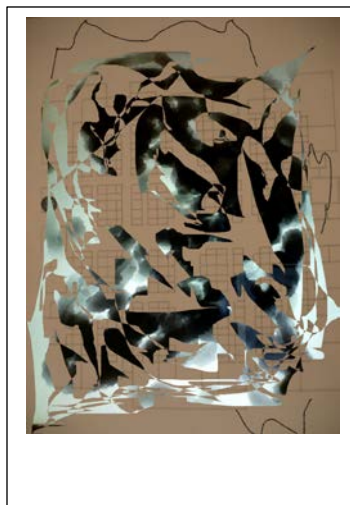
-3- Jaguar Mask

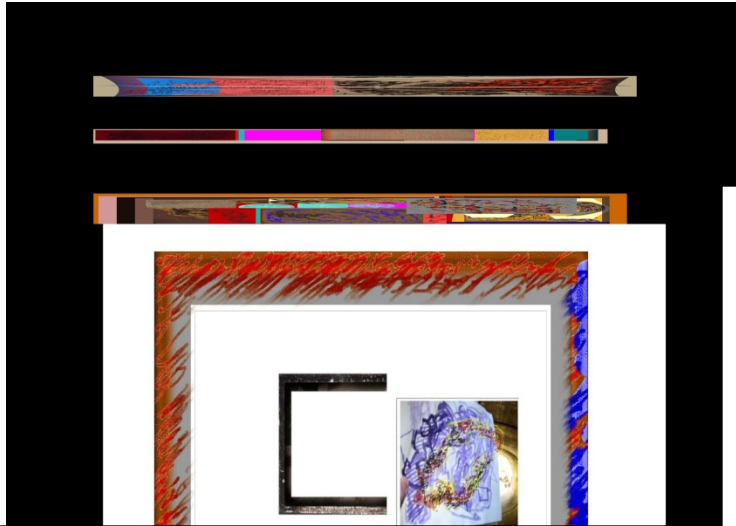
In these drawings the creation of masks through the cyber scroll give a wet and dry quality which reference a pun on dry point as passing over rollers and the cyberdrawing projecting something like a “dry beam of light” (Heraclitus)





In a variation, a reflection quality of the wetter looking marks creates a context similar to mirror plated sculptures in an exhibition which pick up each others reflections...





Drawing Morphology 2

Text Mappings and Drawing In Visual Verbal Space

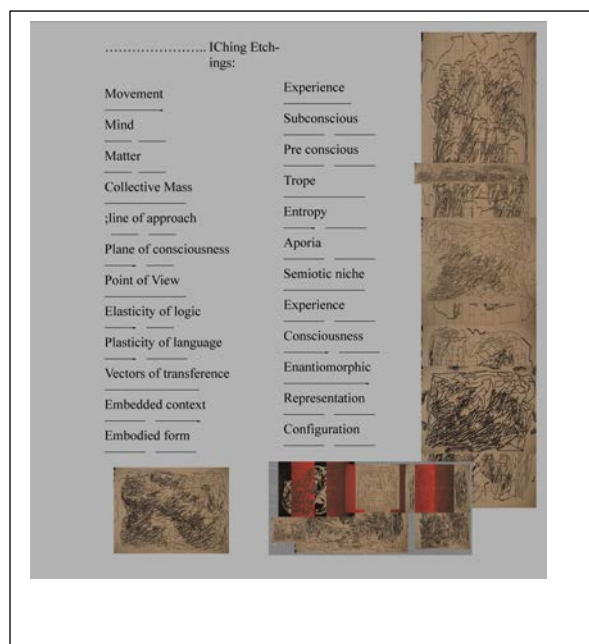
Edwin VanGorder

On the one hand Duchamp introduced Anemic Cinema (which unsuccessfully spells cinema & or anemic backwards) as directing attention to how we read art according to new contexts and contests. On the other hand cave art does as much: one becomes aware that these are tracking skills of the artists... and in general the facultative testing of object to subject and back again, binary oppositions to polyphonic voice are the infinite improvisations of drawing.

In the drawing below I have taken my cue from Lacan's "matheme" by which he inverted Sausseur's indication of the subconscious as being signified by the conscious to instead be a chain of signifiers: the subconscious being instead the active agent thus a kind of verbal cross multiplying or in the terms of formal rhetoric: chiasme (ie abba constructs as in Heraclitus:" uncomprehending they hear like the deaf: the word is their witness absent while present") Thus as Williams diagrams it conscious/Subc: Subc/ conscious...

I notice however that the form of the Iching pictograms carries the same topography and therefore in this drawing I give such a form in cyber drawing context as a morphology through a chain of signifiers whose extension in space is through the nesting of these potentials in emerging dimensions that codefine while yet transforming: metamorphosis then as meta-morphology and topographies resultant from a creative temporality of process.

Iching Etching as it were:



In this drawing the text mapping is limited to a single phrase “509” which is the number of drawing masks which compose the central panel and can be seen dispersed in the side panels although there in distorted proportions for the sake of the drawing.

Since my drawing references mortise and tenon as structural elements the “morphological arrow” of the term becomes “tenet” and “tenable” which in practice show here in the tension between configuration and representation, for the random sequencing of the series leaves its offsets as imagery which according to those are a kind of continuation of the carving.



A more complex palimpsest of the computer space mental machinae poesis as poetic is traced in system through the drawing mood and mode below. The traditional movement in space and record at surface, the configuration of form as a torus or self mapping is modified in cyber drawing to an embedding as one sees of the white "field" which as it goes is, within compression, actually scrolling or "furling". The accompanying tonic of binary relations become a manifold and polyphonic voice, the computer becomes, ironically, closer to pre-Socratic "discourse" (global integration) than the panopoly of dialectics that separate mind and matter. The track and trace are as though an osmotic outline...psychological colloids in a space of transference or temporary objectivity which already is in creative motion...the sense of "artistic proof" that pertains to the traditional domain of rhetorics and which arrive again to psychology as parsing states of consciousness tandem to physic parsing particles and sub particles, the information architecture of our communications are then rhetoric informed semiotics, out of necessity given that meaning and structure are not simple and devolve to a qualitative analysis.



Drawing Morphologies 3

Personal Space Through the Motion Sensor as Mark

Edwin VanGorder



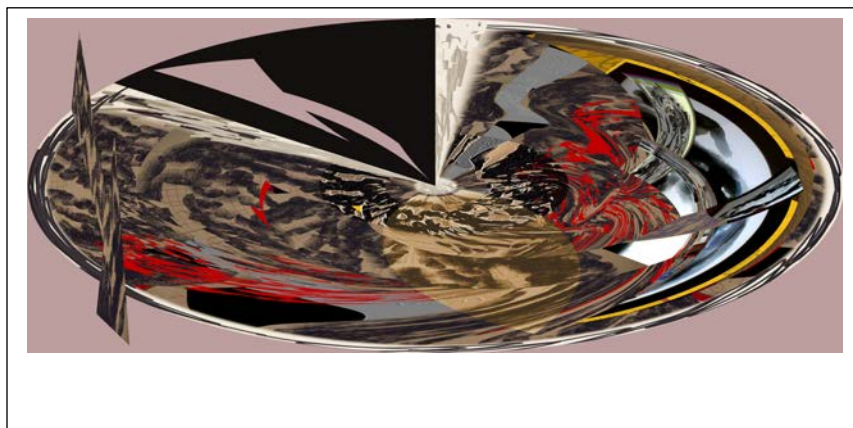
Within the moods and modes of cyber drawing my work finds genesis in the mark, as drawing must: but in these circumstances qualified by the strong gestural content, currents of motion that build structure in the meta realm of virtuality. It is this sense of creating a semiotic niche then that Smithson's dictum that all Language is a collection of sites redounds to. The term "semiotic niche" is a term I borrow from biology meaning the way a species uses resources to sustain. In our day then, the real capital at our disposal is environmental for example, but the idea can be extended to consider how we resource our sense of identity from new perspectives outside the brick and mortar, which far from being somehow divorced from reality are sustained to the poetics that construct meaning levels within the complexity of psychology and physics, mind and matter.

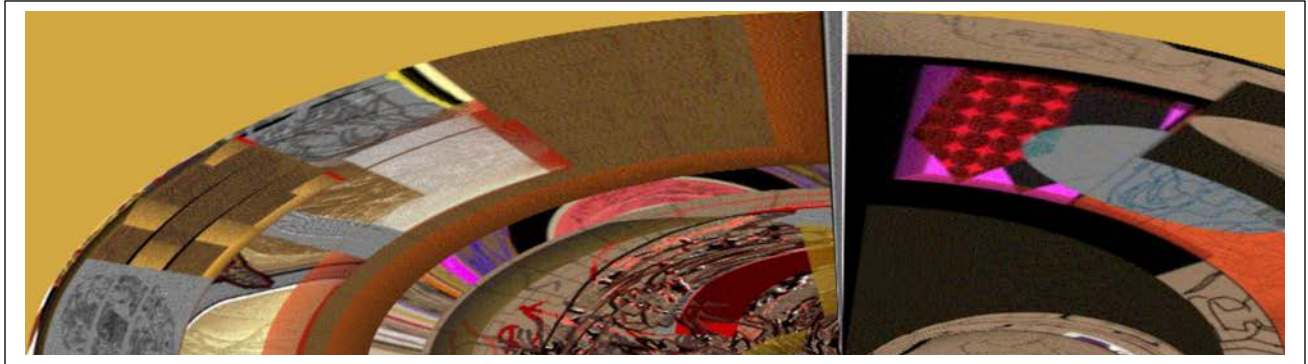
Drawing as Art is all about artistic proof: we give evidence of ourselves. The following drawings are examples out of my drawing practice which I can live with, they give some sense of arriving at a facultative testing of perception that creates perception. Who knows why a better result arrives at one effort rather than another, but I will describe in the following examples the sense of topology that are the works engagement through topographies metamorphic to temporalities of an extension in space which in this medium is generated by a kind of motion sensor that links to movement in mind and material, given that "material" now means a kind of evidencing through the mode of the means of an assimilated understanding, a space of diversity, a mix...

Lacan said he was a Freudian, and then spun out a world all his own... I admire this, perhaps I am a Lacanian, and at the risk of being Laconic appreciate as well Badiou's comment that Lacan's claim to being an antiphilosopher should be taken very seriously. That is because of the link to the PreSocratics, the engagement of mind to itself and world became what we call psychology, and in the hands of Deleuze and Lacan qualified Philosophy, turned it back on itself to those origins, away from the meaning of metalevels that resist a chain of signifiers, and instead towards a virtuality, a gauging of metalevels at the exposures of discourse, essentially, the subconscious.

Looking towards interrupting chains of signifiers at their exposure to a transformative plane of consciousness in which meta morphosis becomes meta- morphology: are the following

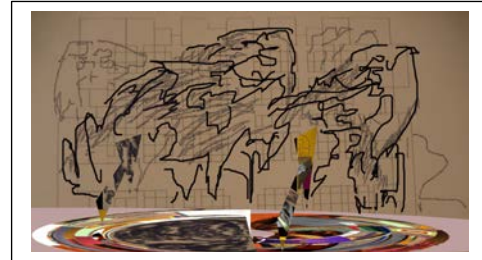
Tectonic Plates:





These “tectonic plates” are meant to be pseudo designs for plateware in an architecture for which they are a kind of groundplan, a moveable groundplan in that their movement through the space epitomises the quality of the space.

House of cards in a landscape basin : These drawing change the scale of the previous idea, now a kind of drawing deck of cards is built on the plate, the idea being that cutting a deck of cards is the same motion that causes a roll of drawings of different sizes to “shuffle”, and that in the cyber scroll there is a comparable momentum of interlacings..



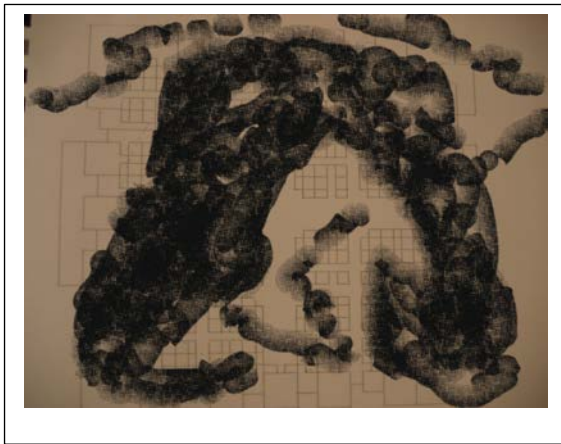
Semiotic Niche: the drawing below creates a kind of niche that suggest some kind of underlying anatomy of motion.



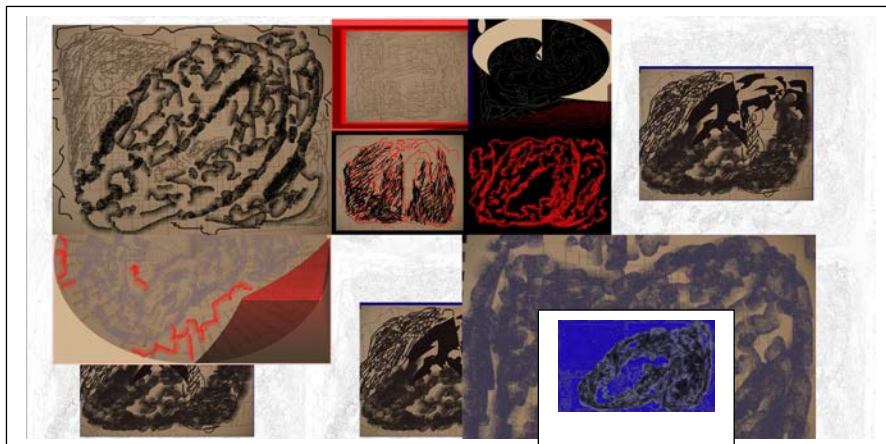
Primordial Chaos: A satisfying theme, it gives one a place to begin...



Virtual Brush : a function meant to look like chalk but on hyper exaggerated scale looks brushlike, The motion landscape that forms is actually very much like taichi..



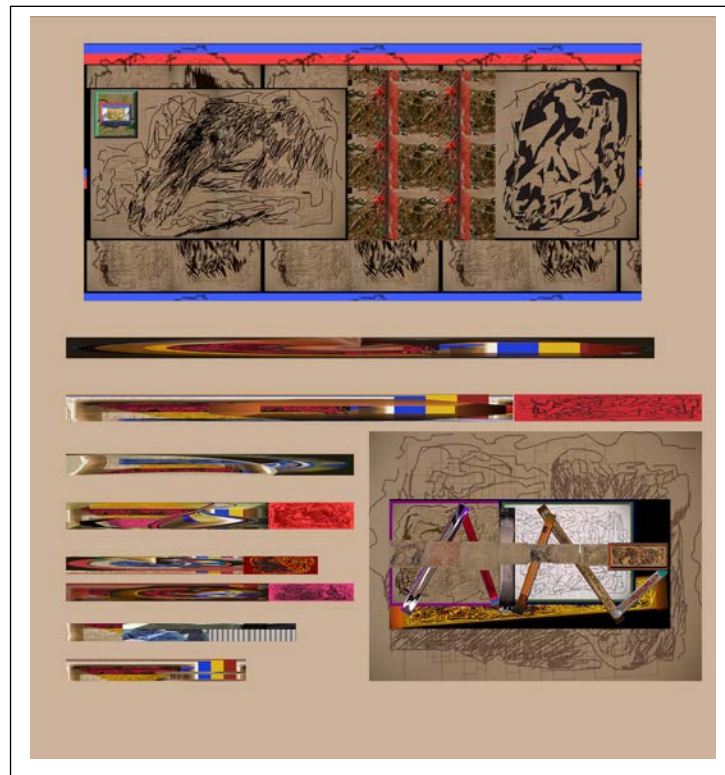
Transparency of Reflexivity and Opacity of Manifold: I like to use a pattern, or reflexive element in a way that breaks apart into vectors of interest that sustain to the opacity of convoluted flux and conflux



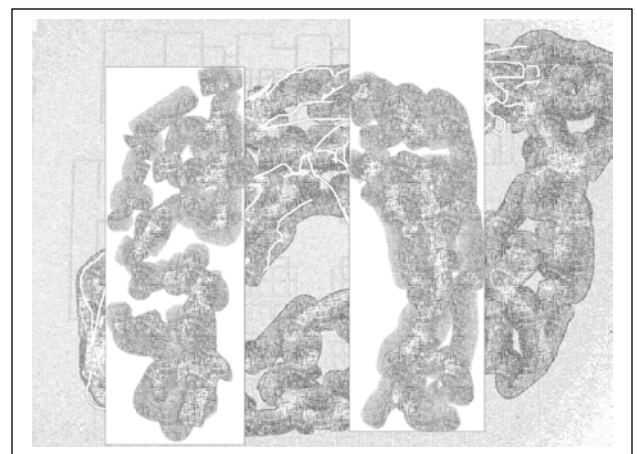
Neologism: I placed this drawing as a note on The Museum of Digital Art- it creates a kind of museum within a museum...



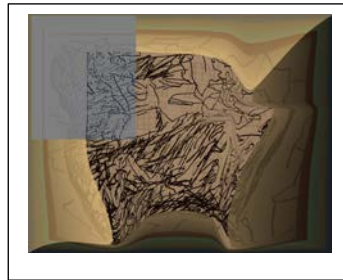
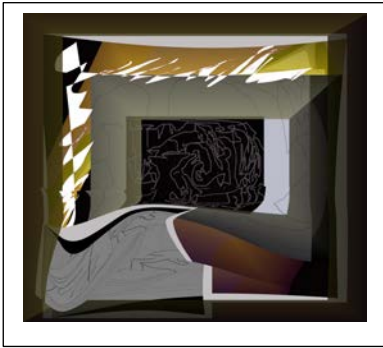
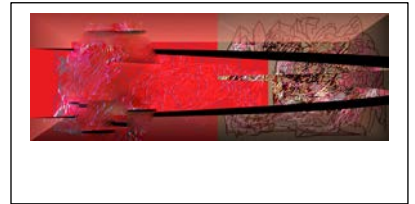
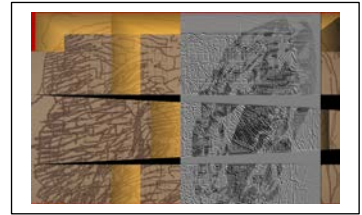
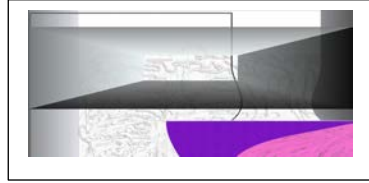
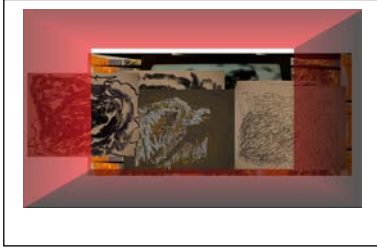
Text mapping variation, the compression of forms to stripe indicators as though blocking out text has an interesting formality that reads...



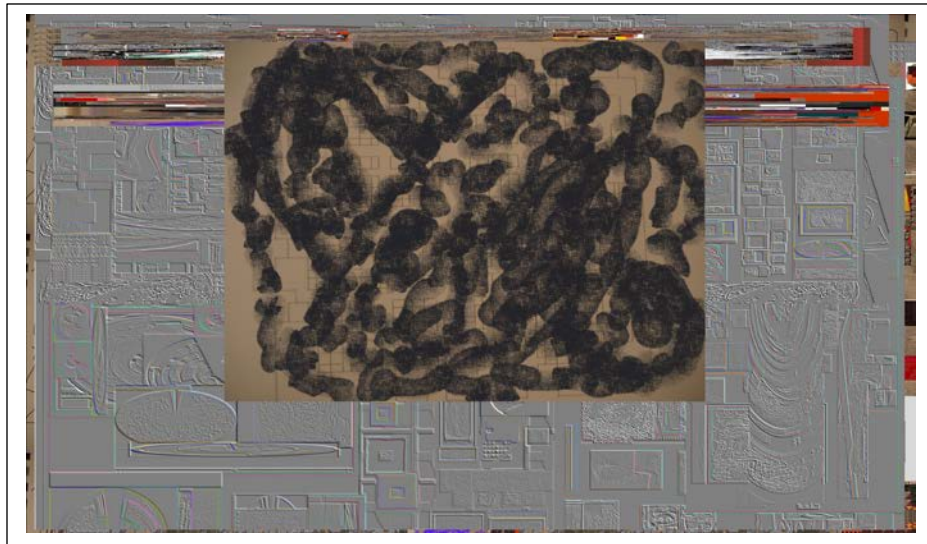
The objects ghost becomes the center of its own architecture.



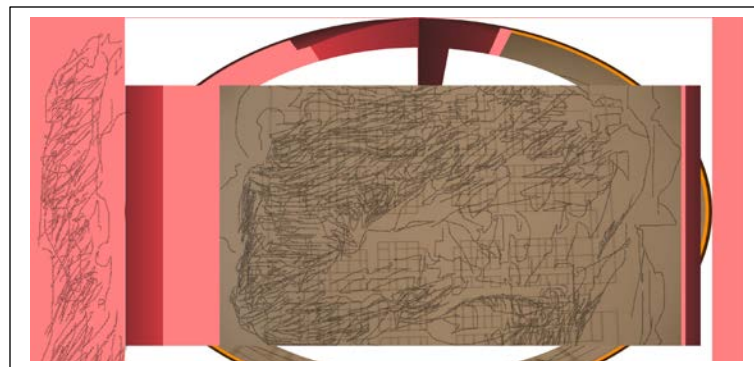
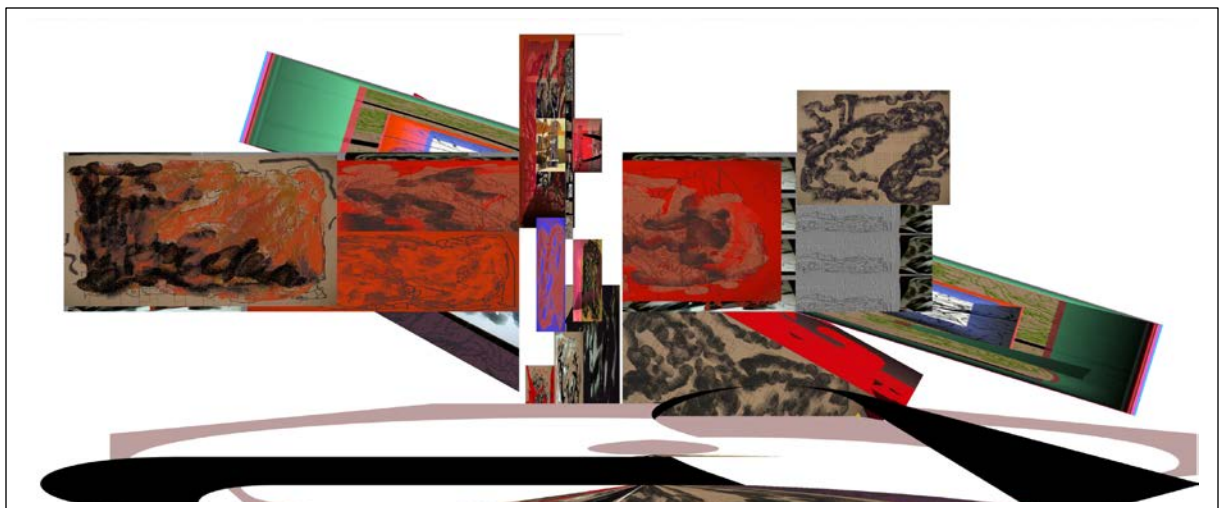
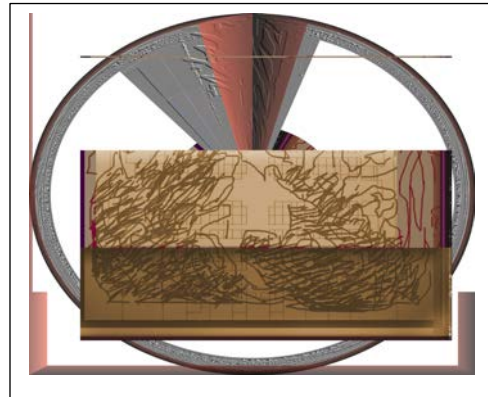
Rugged Chain of Buttons



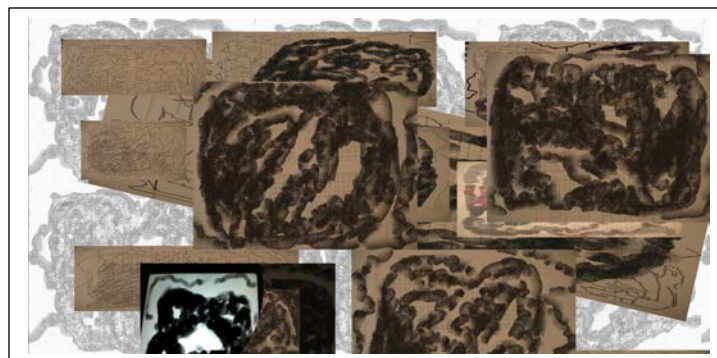
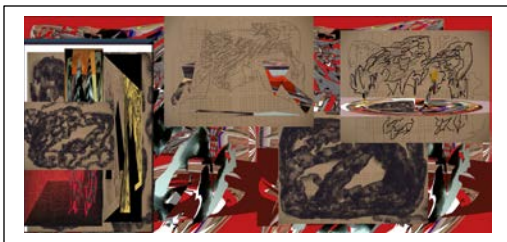
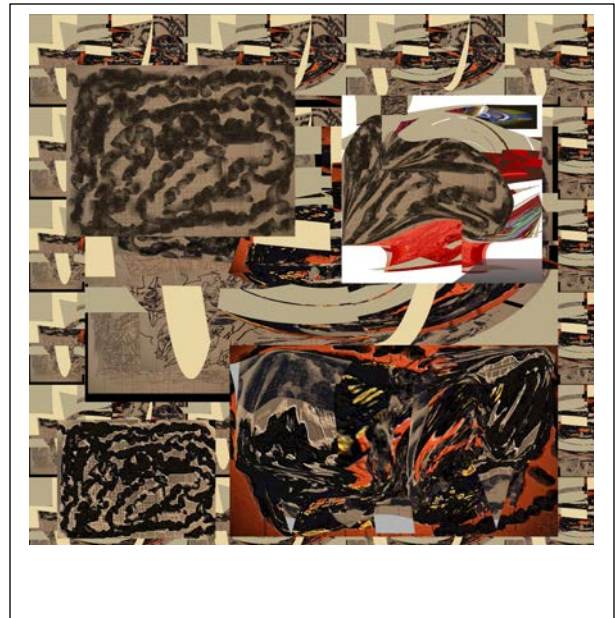
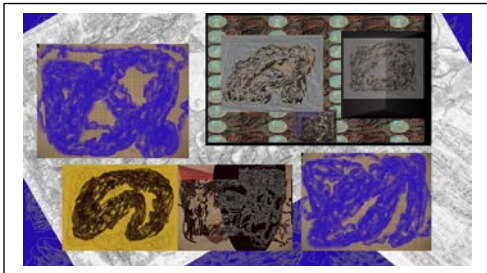
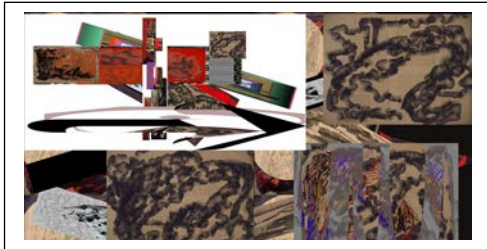
Draw Sheet: The idea of this drawing is the draw sheet form used to hoist Christ to cross in Baroque paintings in particular, the topology of the sheet brings the image to surface and carries a kind of self mapping or torus motif



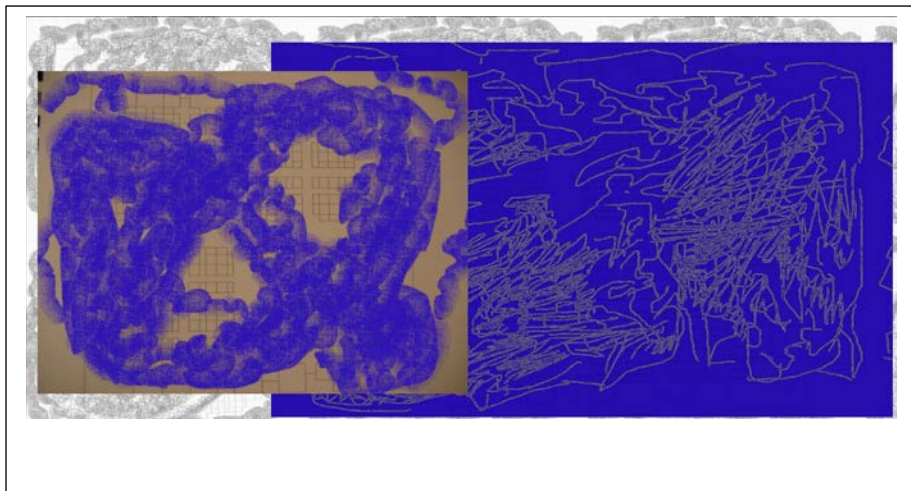
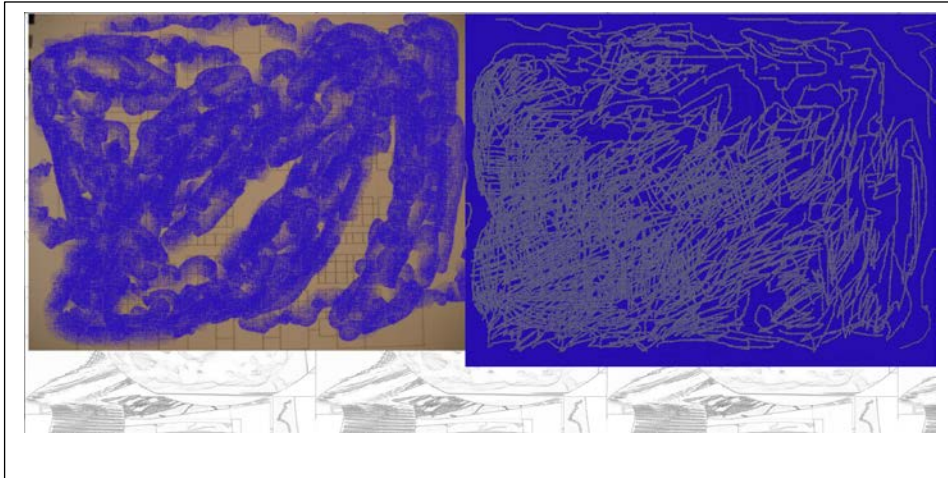
Architectures: I look into the potential of the new media to create architectural forms in a non-tragi context: they don't require the world of brick and mortar to create their own space as architectonic about their ownsense of center or dispersal, collective space...



Chiasme: this series plays with the pictorial diagonal as a symbol of space which cross indexes on an abba motif. In logic it can represent the use of “crossmultiplying” in relation to verbal schemes as in Lacan’s inversion of Sausseur’s theme of the conscious signifying the conscious to instead the subconscious being the formative.



Giotto's Blues: these drawings play with the virtual brush and virtual stylus as morphologies in blue in which the transmutation Masolino read through introducing earth colors into fresco as a virtual materiality is given a kind of tonic.



Bridges

ARE Drawing



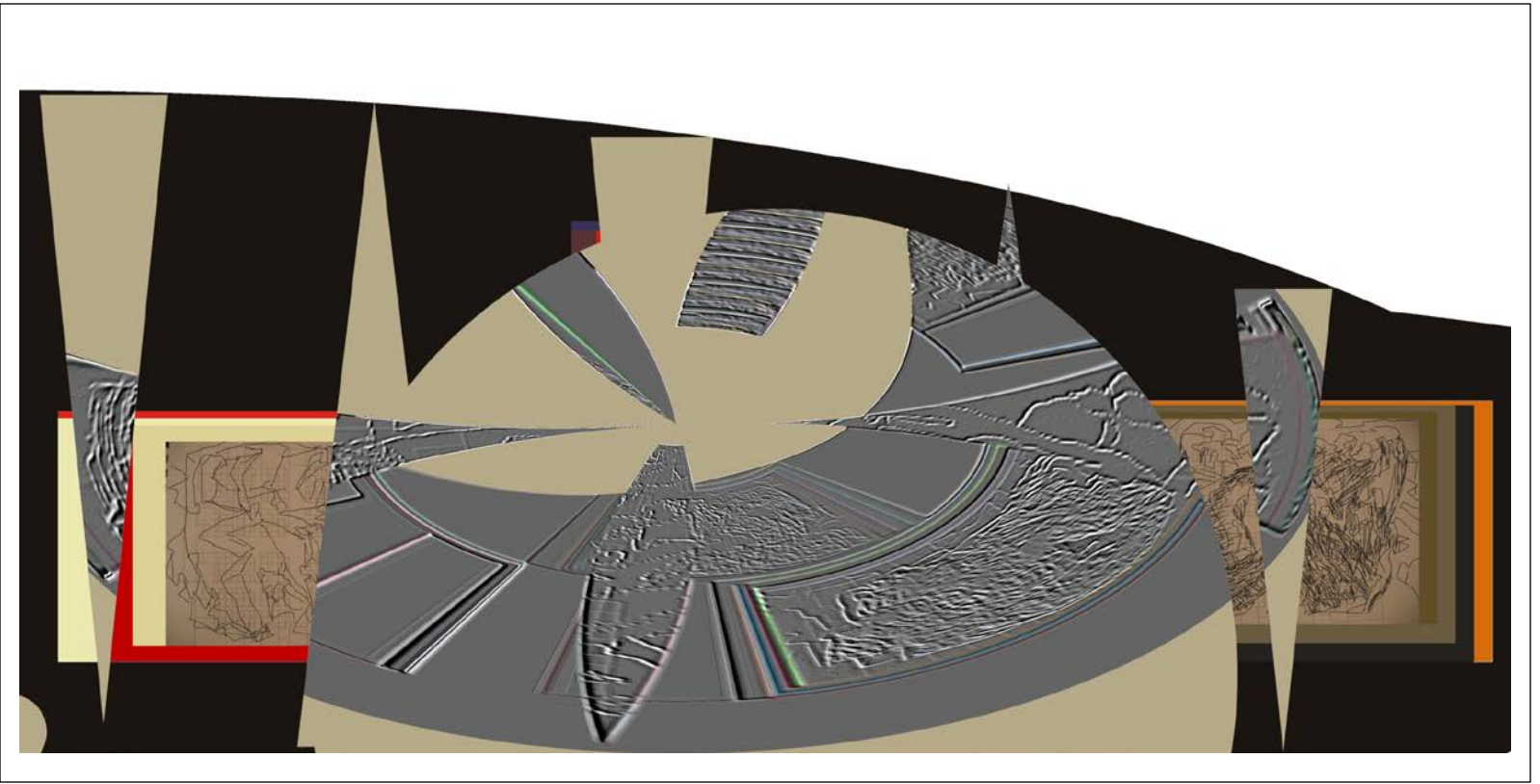
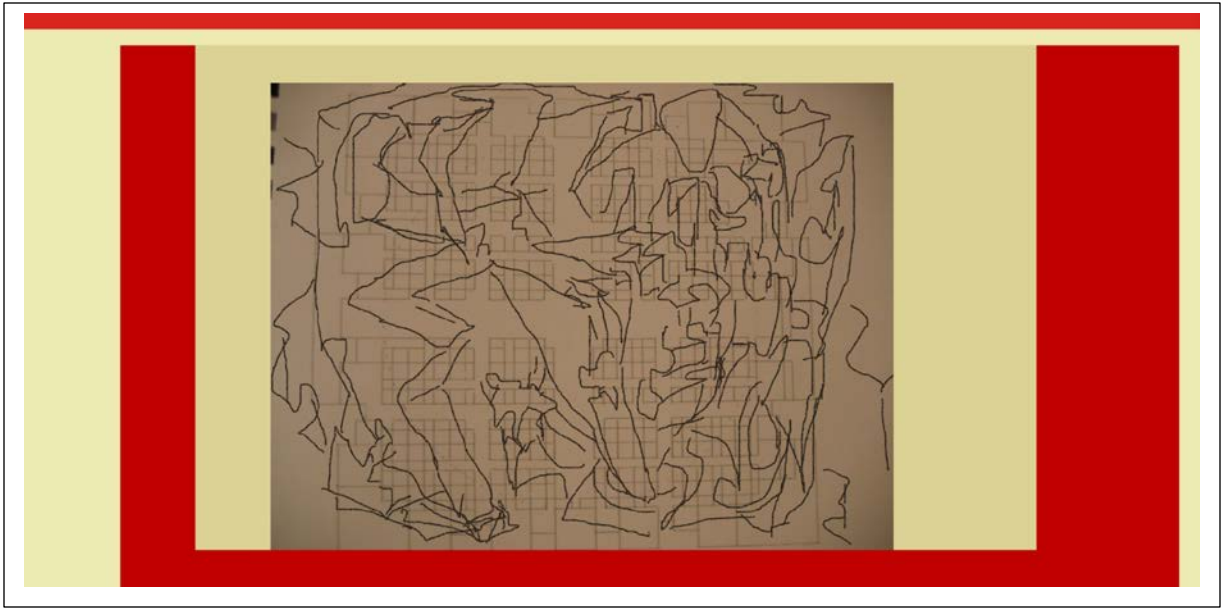
: Mood and Mode In Hyper Drawing

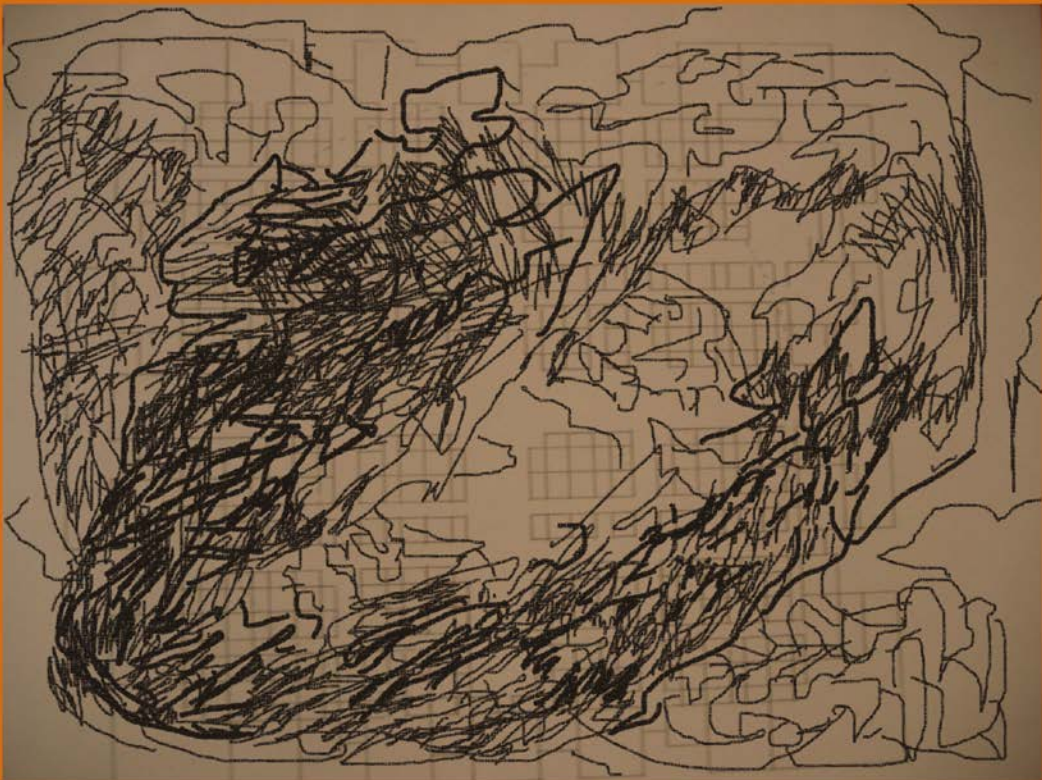
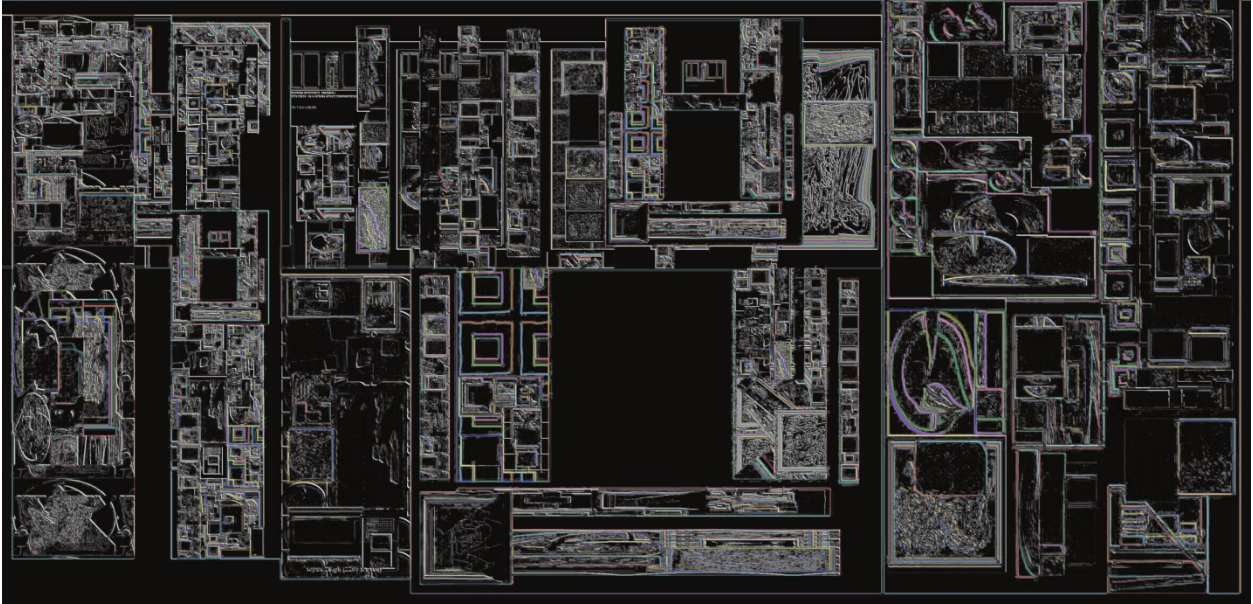
The semiotic niche or relation of creatures to environmental resources can be seen to have echoes in drawing, for example the geologically stratified environment of Spring Green affecting Frank Lloyd Wright's sense of a stratified building or in art the effect of the awnings built to bridge spaces in the rainy weather as perhaps motivating Morandi and Guercino towards an artistic theatre of naturalness "natural acting" as it were.

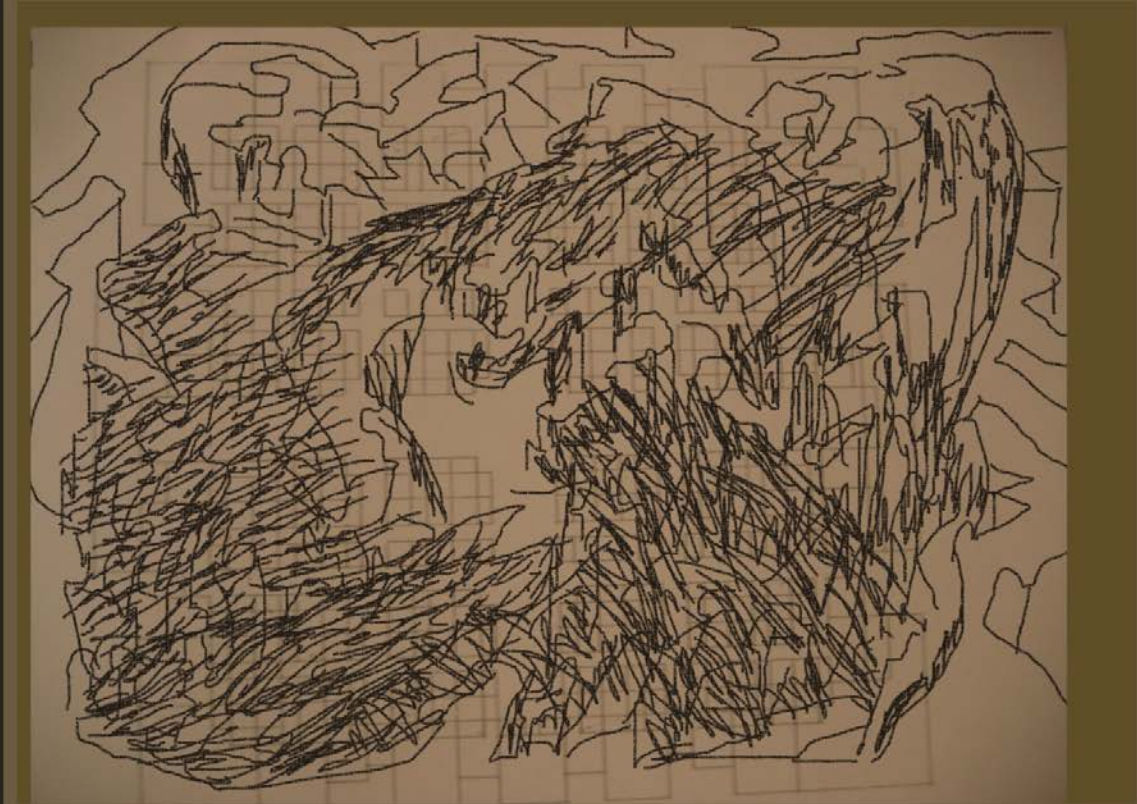
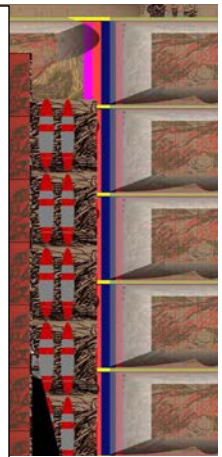
Building on these threads towards an information architecture that bridges content, where content is defined as Smithson does language being a "collection of sites", and accordingly with links to the collective subconscious is my interest. The latter case includes for me the idea of a point of view which I appreciate as a negative contribution to the collective subconscious that I endeavor to redirect to mark of view, on the strength of the nominalist argument that just as you cannot put meaning into words neither can you put points into reality, as demonstrated by Zeno's paradox of an arrow in flight not in motion because at a given point it must contain space and therefore not be in motion. To get it back in motion: remove the given point which is only an intellectual convenience and outside the domain of actual motion, and this, the movement through mind and world, is the link between drawing and the constructive of a visual rhetoric in the positive sense of a "poetics of space". This is exemplified for example in Lacan's use of a chain of signifiers, which take on the responsibility of accounting for metamorphosis within abstraction. The mind that contemplates a plotted indices or staged view such as photography whether stills or ganged to cinema is unlike its object, actually in motion, and this gives an odd paradox. To restore transparency it would seem to be necessary to clarify as Lacan did the metamorphic state of perception as parallel to metamorphosis in the world and upon this then the map of motion through multivalued trace elements which as compounds have in art been motivated sometimes by genuine compound personalities such as Masolino and Masaccio, Braque and Picasso.

To build in drawing a bridge of information architecture (through collective sites of reference as are the domain of drawing) of these concerns spans through a transformative plane. This means for me a consideration of how expressionism for example is a simplicity of means that builds its own complex as a mood, while classicism integrates a broad set of rhetorics into a mode. Likewise Mannerism looks towards an autonomy of the individual, but often parallel to other strong interpellants. The tonic to Mannerism is Expropriation or quotation and this looks toward the distance that temporality creates around objects, which contain their own creative temporality as an ongoing perception but exist to be received differently, to some degree, by shifting cultural paradigm and milieu of cultural experience.

The directions of mood within modalities are less then, of directives towards response upon a transparency and more a building into the spatial layering of temporal creativity as *nachtraglichkeit*, double hermeneutic or modified state of self reflexive perception within the containment of art as it reaches out. In the following works I endeavor to bridge classicism and expressionism, quotationalism and Mannerism, through the transformative plane of drawing through the cyber loop. The drawings use a paradigm of architectural joinery as an allegory of drawing itself, and this for me has a classicizing content linked to visual rhetoric, but my interest in the mark of view as opposed to point of view is within the domain of expressionism. My sense of quotation and Mannerism are very interrelated as one becomes the subject of the other and then that the object which resolves to another plane, that of a manifold beyond binary oppositions.



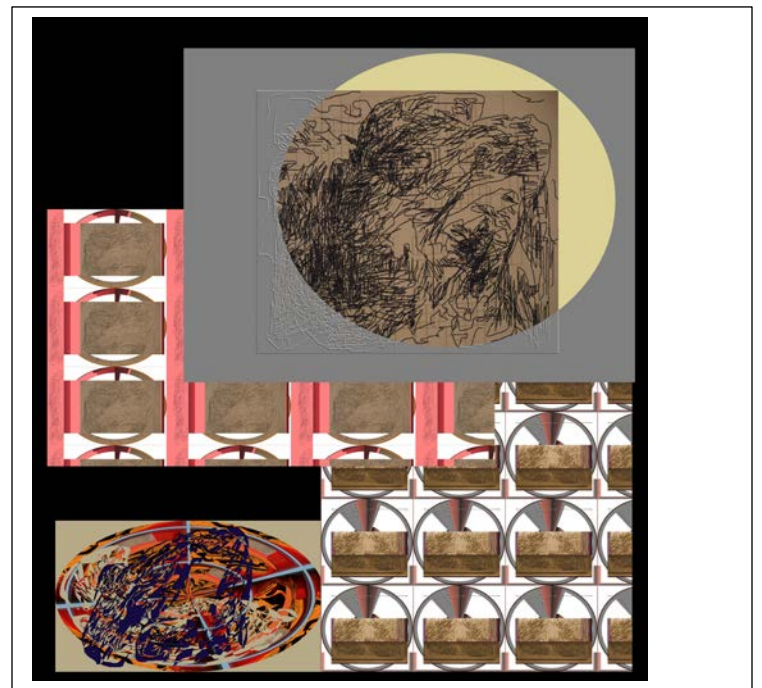




Collapsible Semiotic Niche of Hyper Drawing

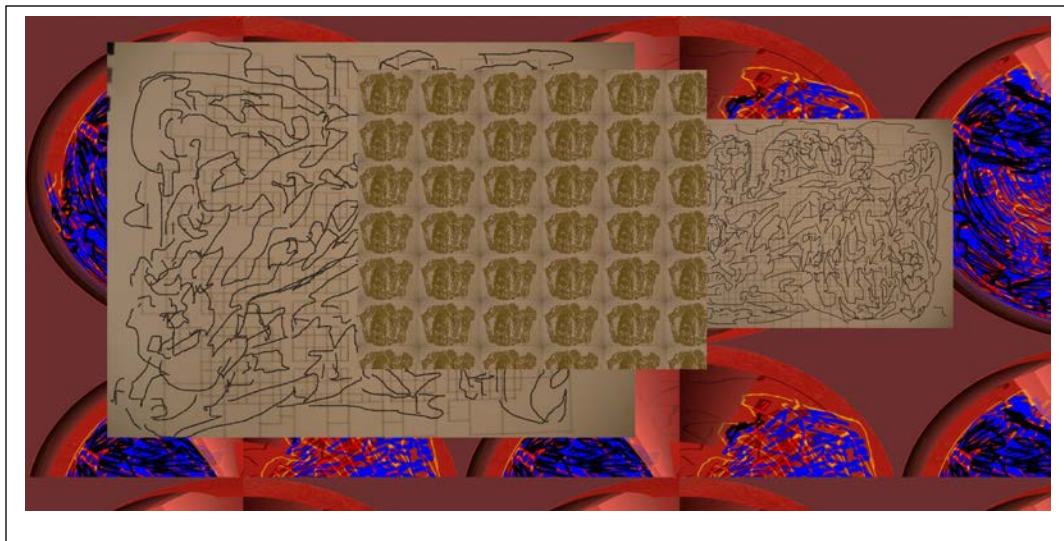
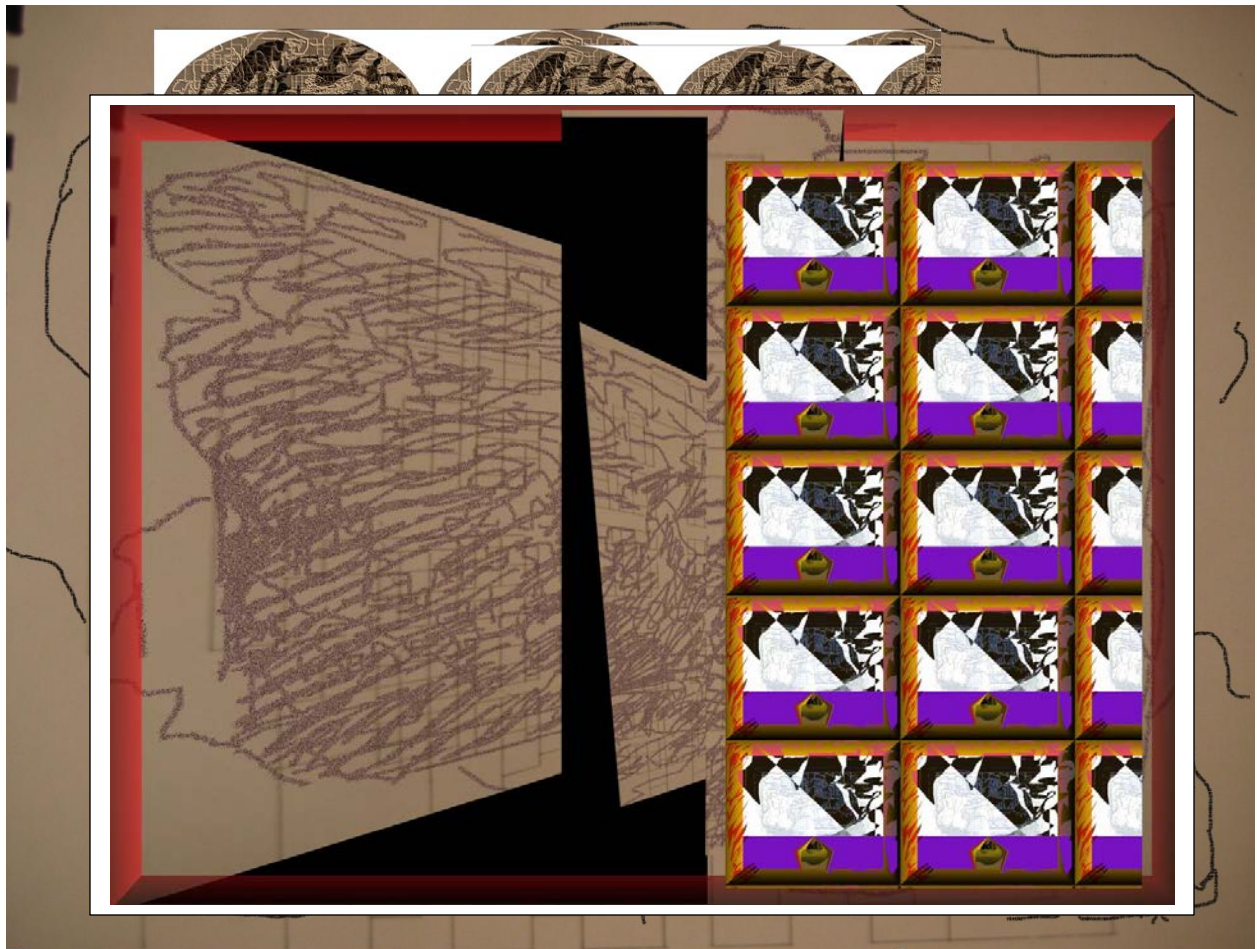
I prefer to think of perception as a mark of view (drawing as motion in mind and matter) rather than “point of view” because the latter implies a kind of continuum of dots that happen to be connected or identified by a photo frame still. I see the critique of such a “continuum” in the light of a nominalist relation by which just as meaning cannot be put into words (but rather words arrange various levels of meaning) neither can points be put into reality. True enough: abstraction exists , rides upon the shoulders as it were of the real world.. but by the same token it is informed by genuine flux, flow and conflux, actual movement. Perhaps only dancers can “say” what movement is , but drawing is a close second and bridges multivalued trace elements to a broader and broader concept of the elemental.

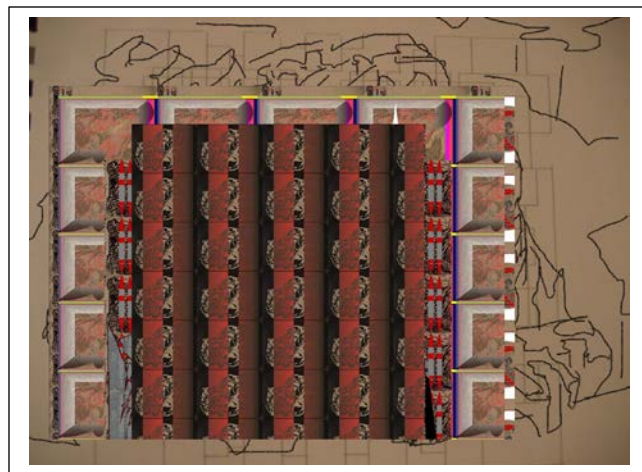
emiotic niche is a term used to describe how environments are used, and in these cyber drawings I begin with a pair which use the pattern element above and below imagery as something like subscripts or superscript, appropriate to a sense of object becoming subject and subject then object, a relation of temporality embedding discourse which Lacan for example use subscripts to keep track of, while relating the chain of signifiers to the genuine motion of the subconscious.

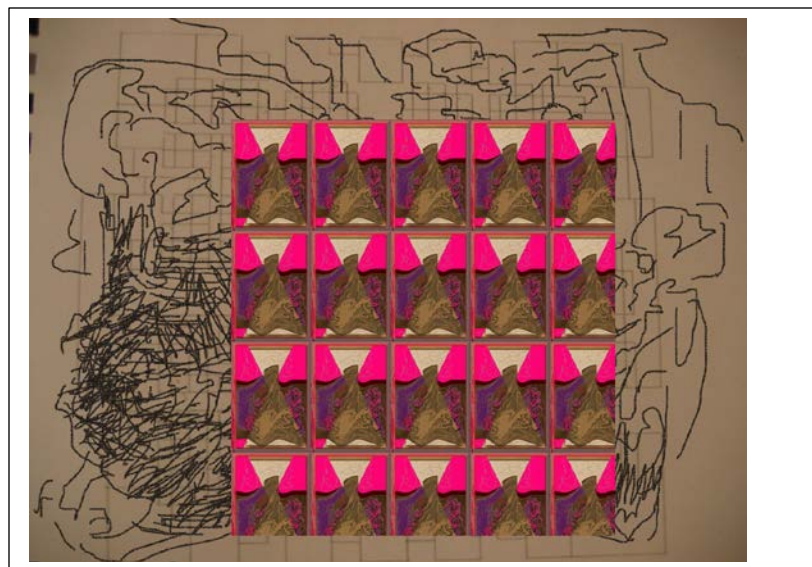
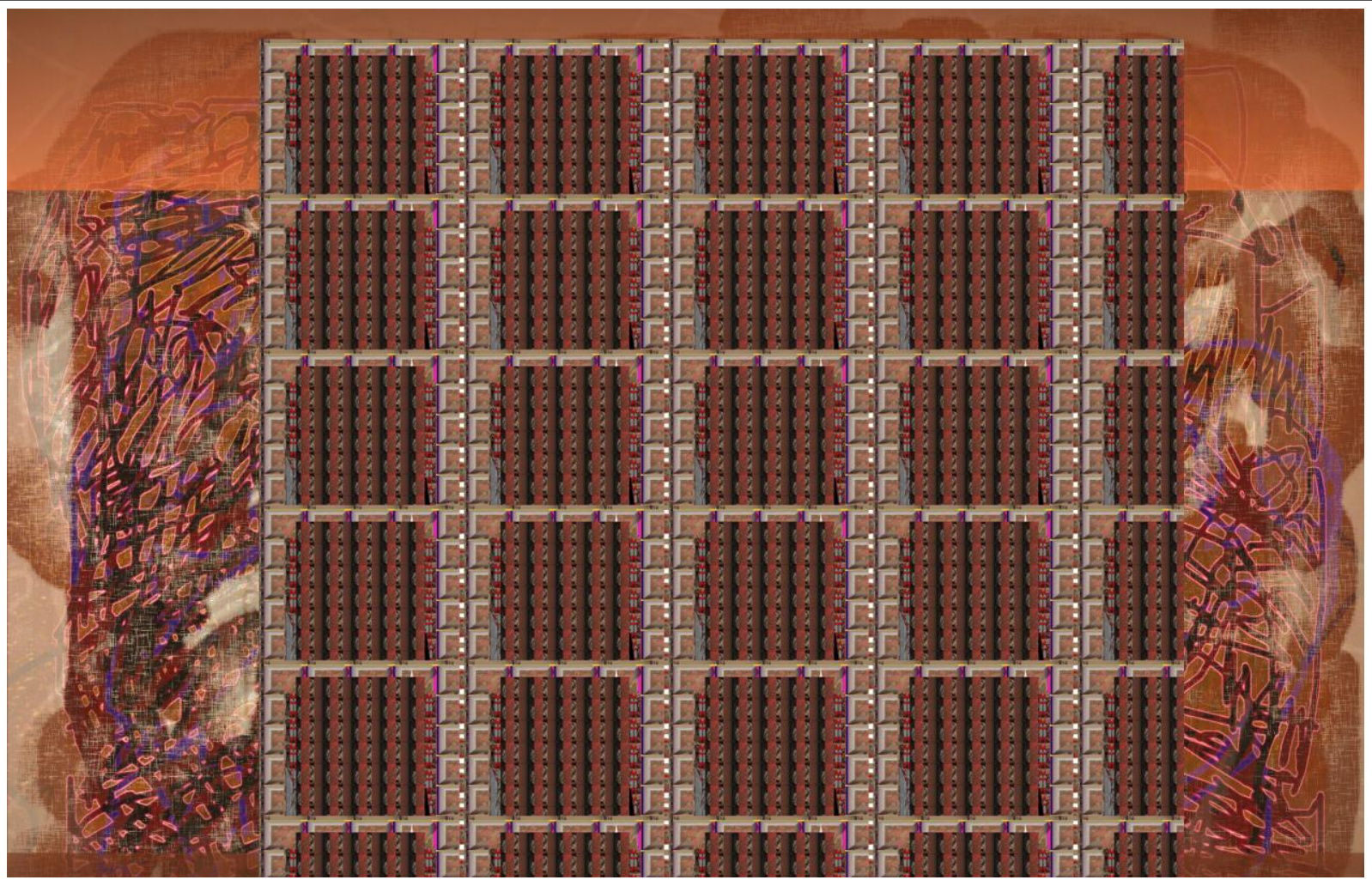


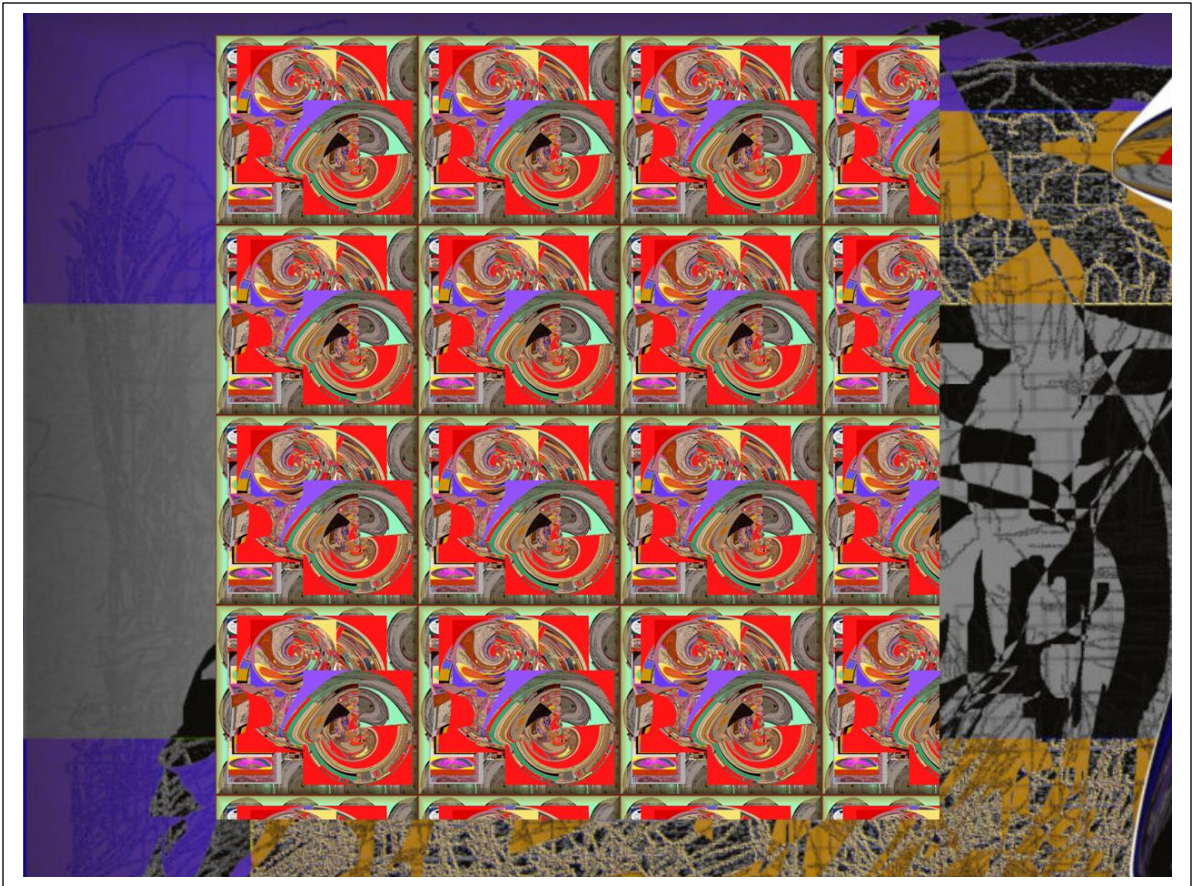
The axis of distribution ie subscript and superscript is a solution which it occurs to me can be revised to considering the projection of the pattern which traditionally is “background” to a foregrounded presence... The logic of this grows out of the nature of my work in which joinery forms which essentially symbolize drawing itself create abstract loops which in the cyper space are somewhat different that the traditional tension between surface and depth because the depth is from out of that mysterious virtual sleeve, and the original drawing runs a circuit like a particle accelerator.

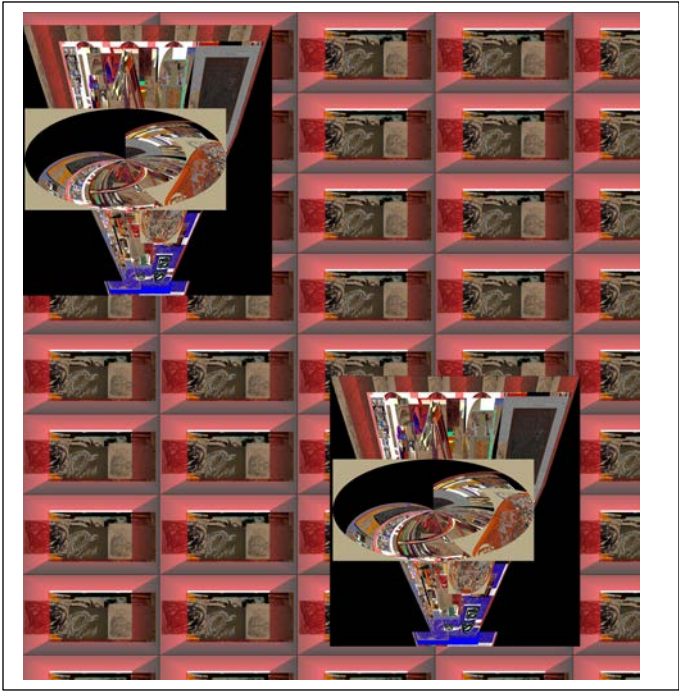
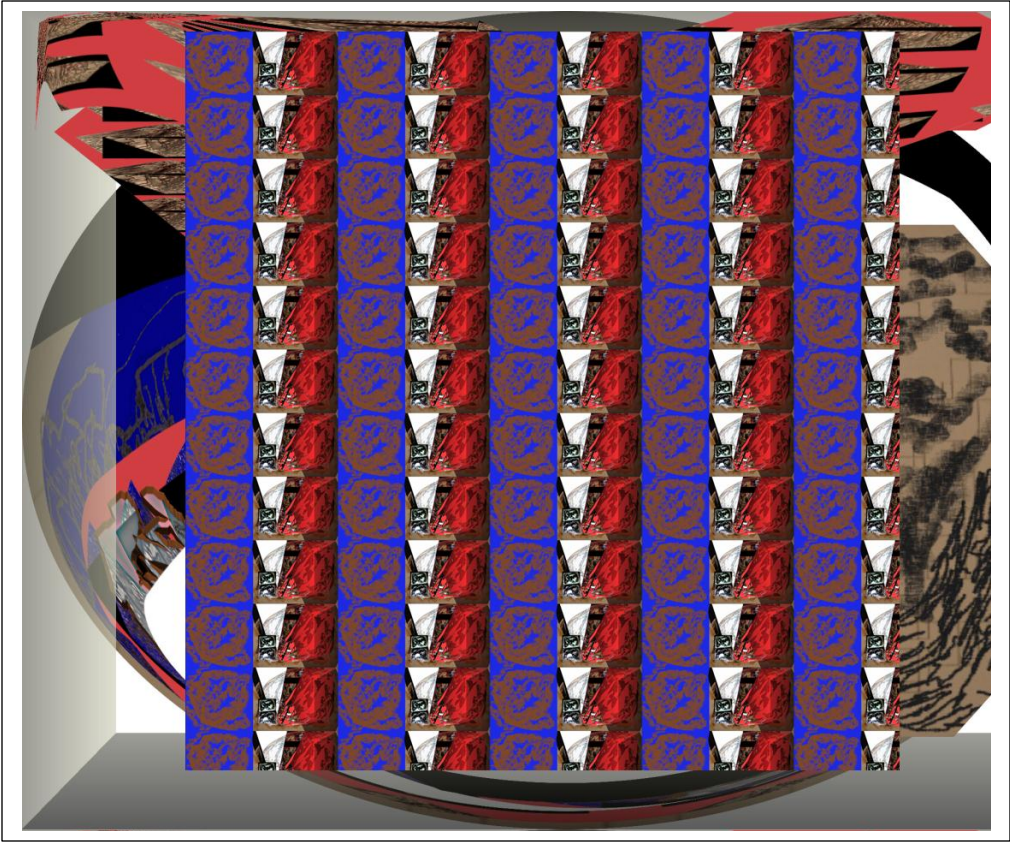
Therefore in the following set of drawings this theme intrigues me because of the element of simplicity it introduces into a rather complex morphology.











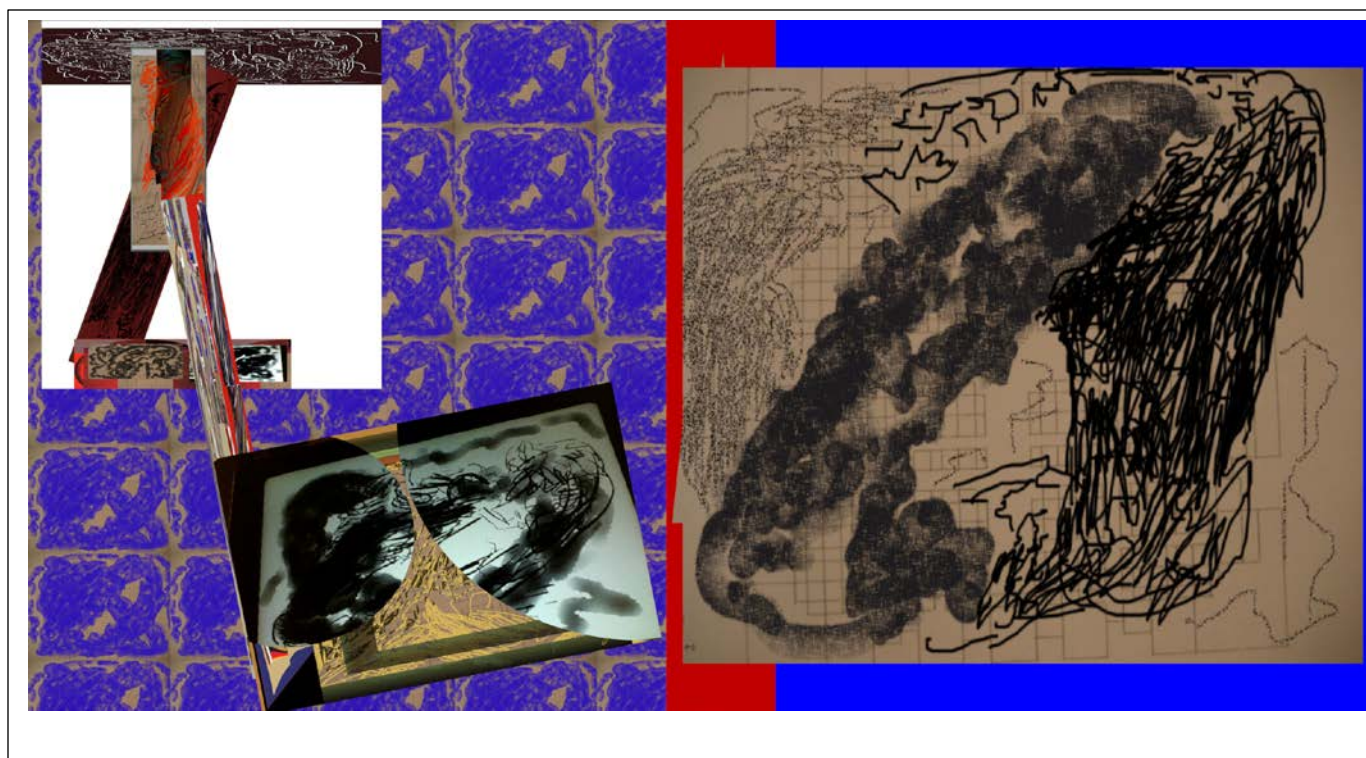
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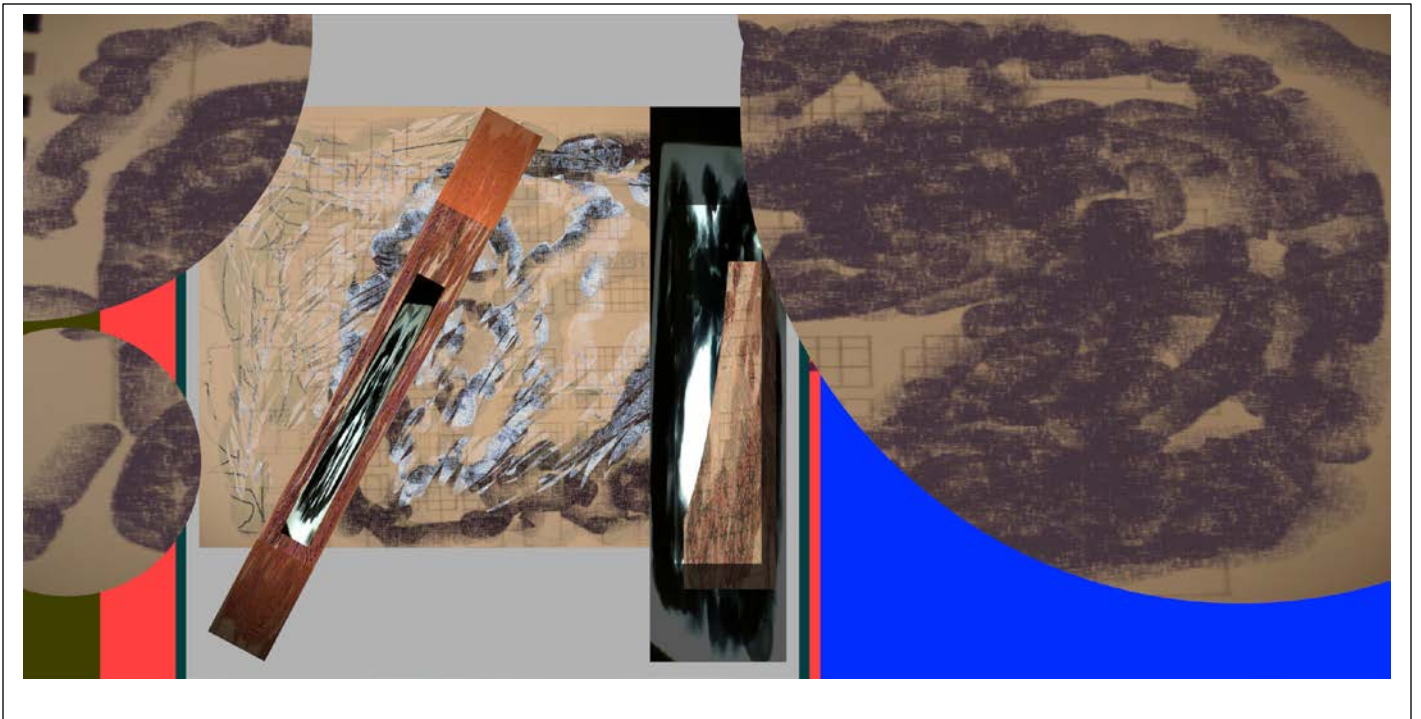
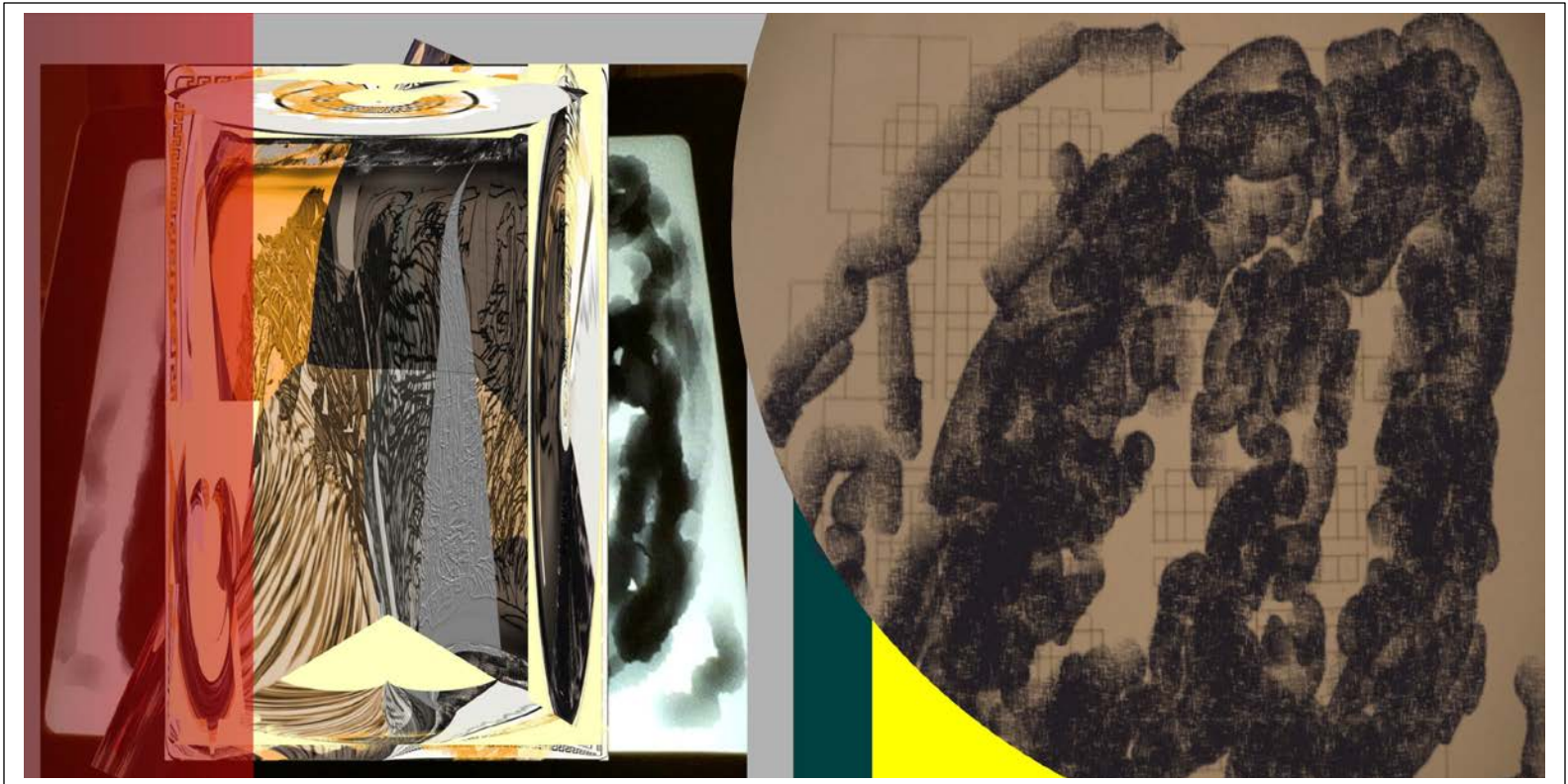
Displacing point of view:

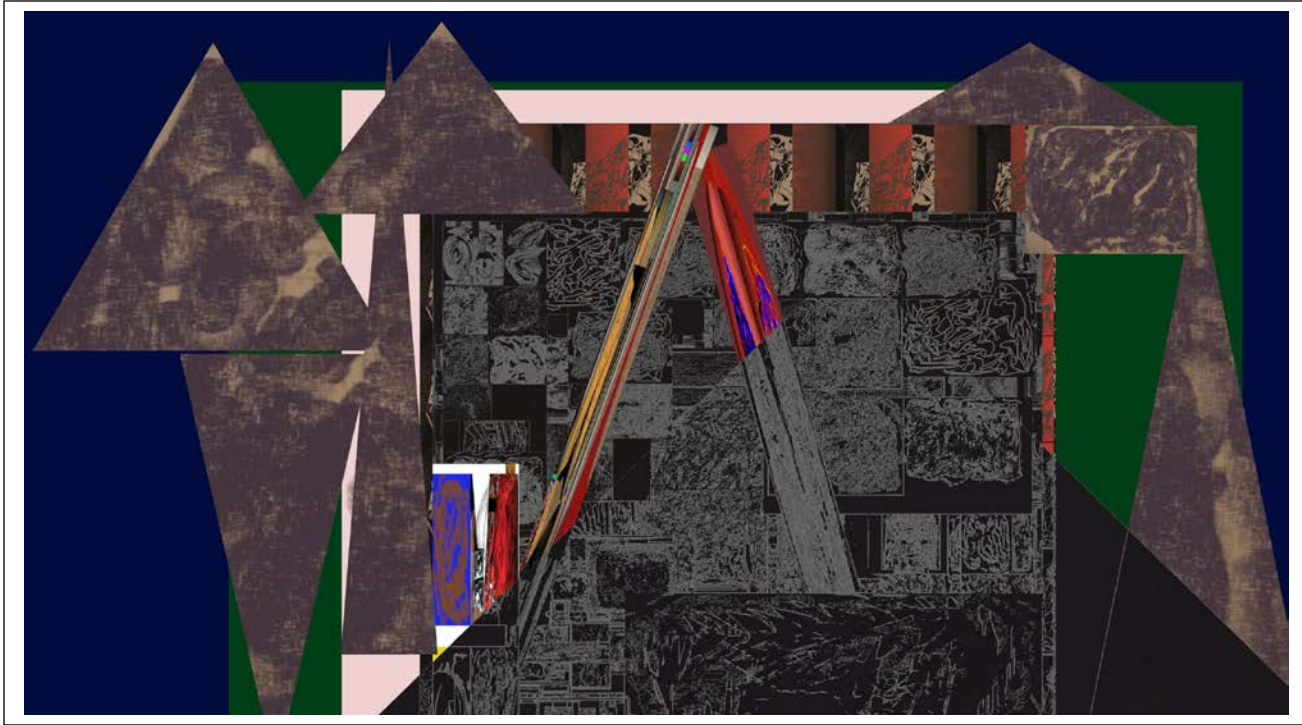
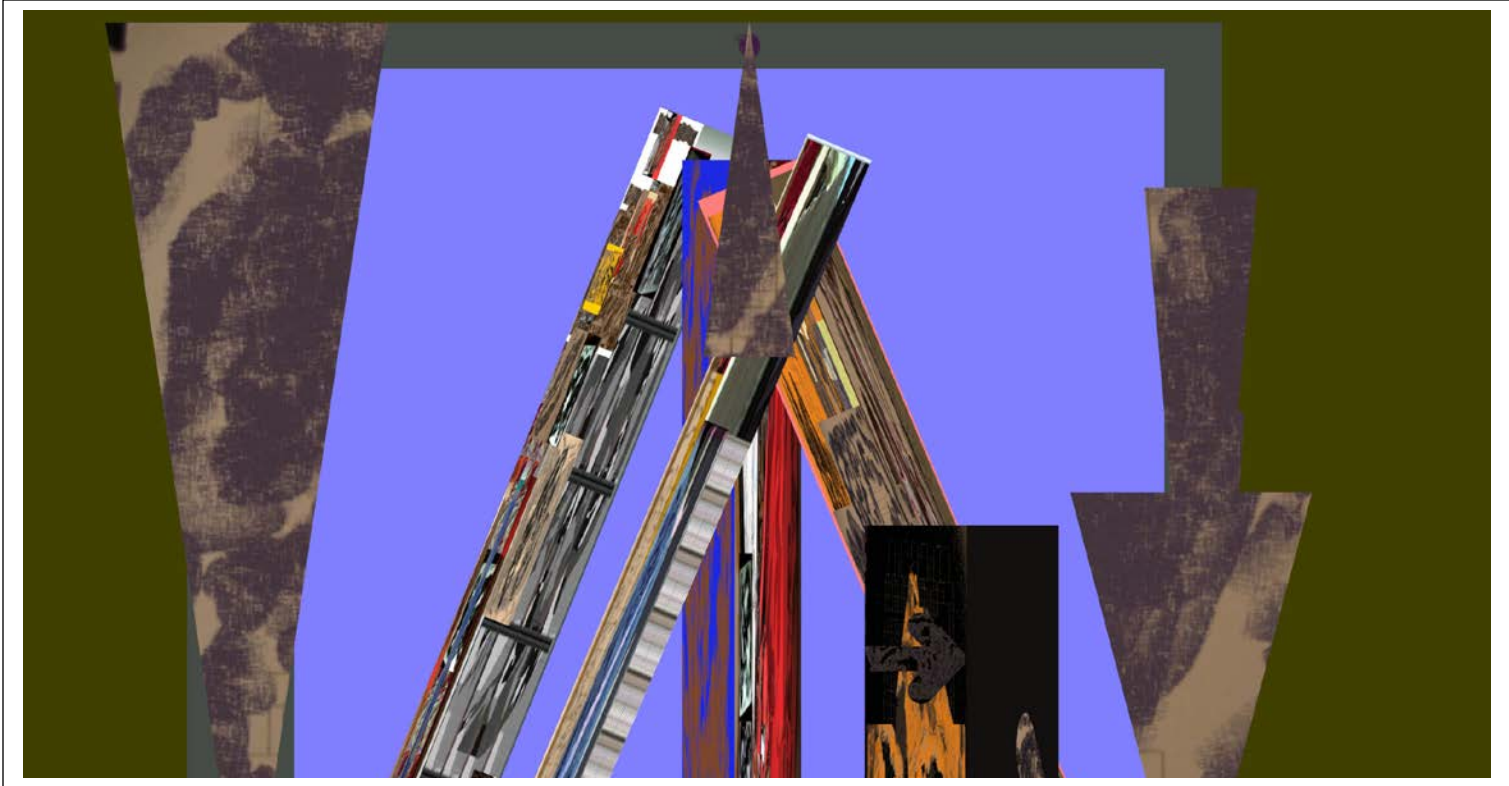
Edwin VanGorder

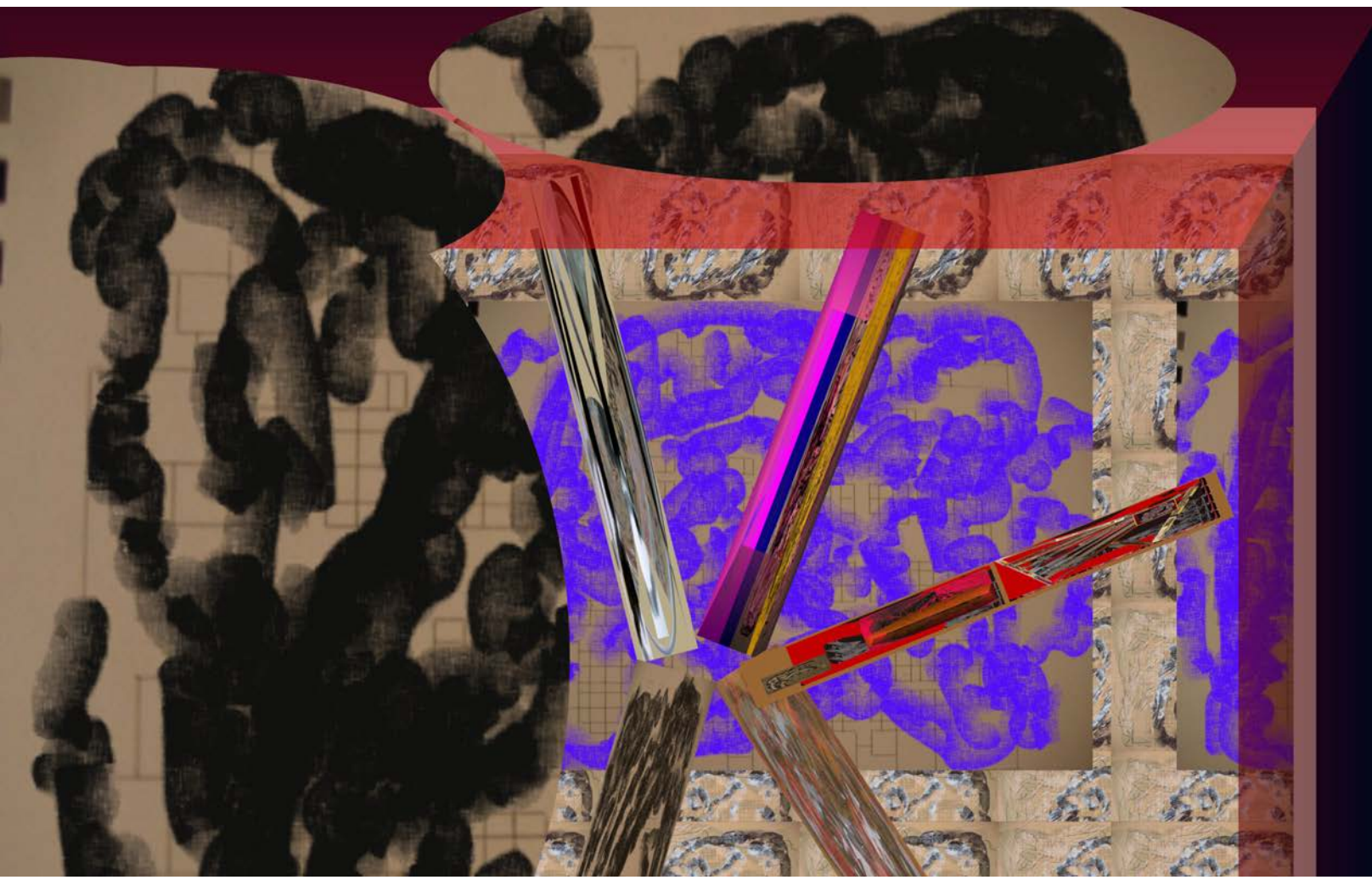
In the first series of the drawing you will notice a diagram of a circle drawn with a dot within and also another circle relating a dot without, this was mean as a kind of preliminary map of altering the drawings “point of view” and in the subsequent drawings of the series I bring forward the overall sense of marking as a “mark of view”, in the temporality of drawing itself which is really outside the idea of a point of view, relates to the quality of pressing around, integrating diverse vectors of interest within a transformative plane of reference that is always already in motion, dispenses with “points”...







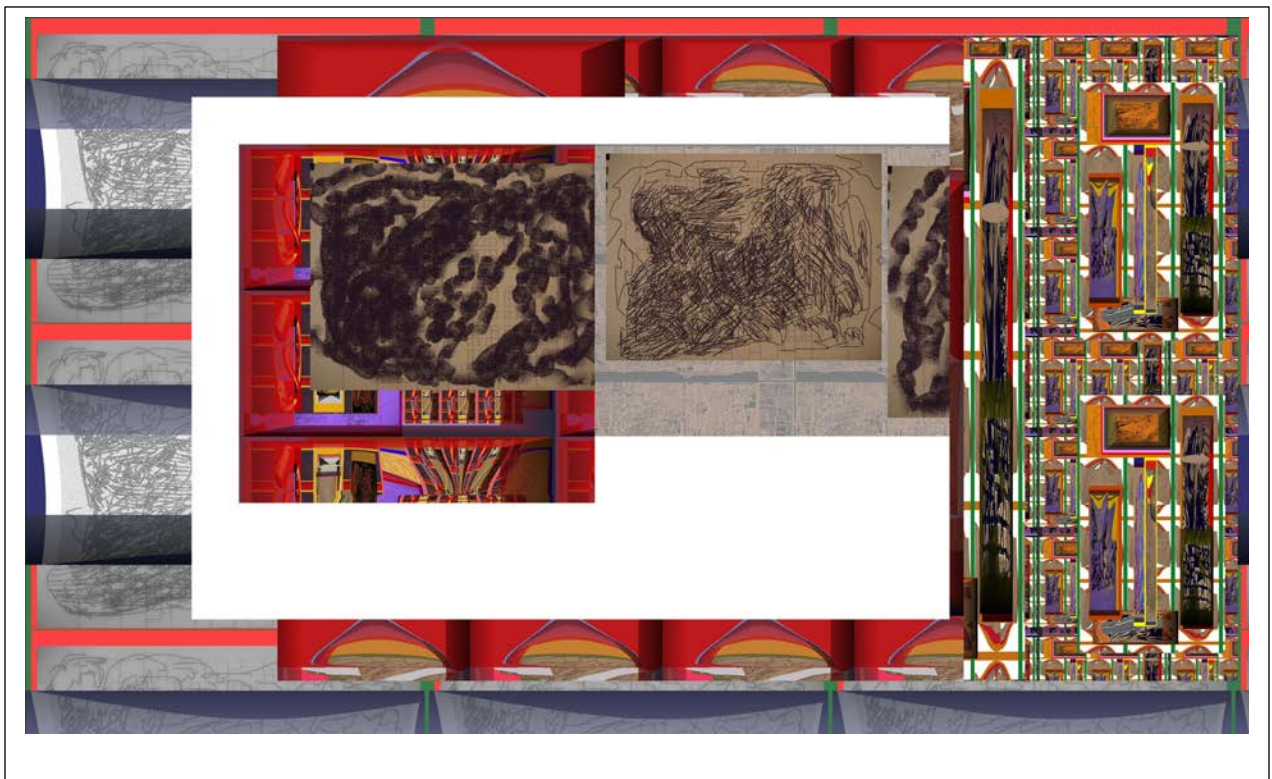




Drawing Morphologies

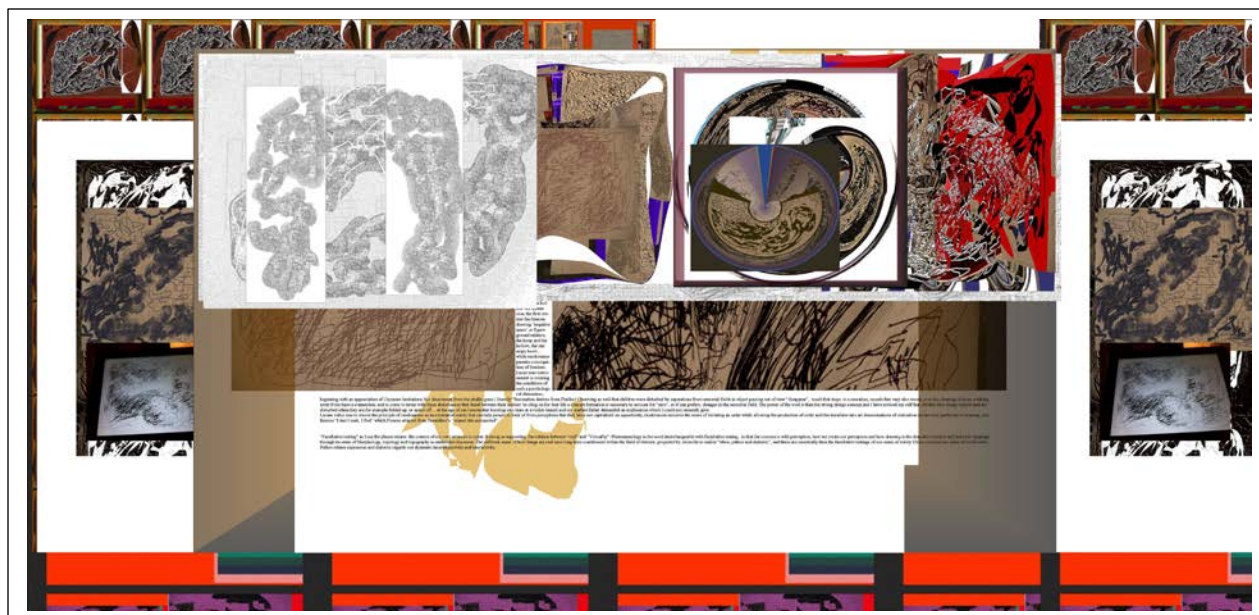
-4- Fabulae Palimpsest Reflectant Pages :Nachtraglichkeit Imprimatur of Shadows

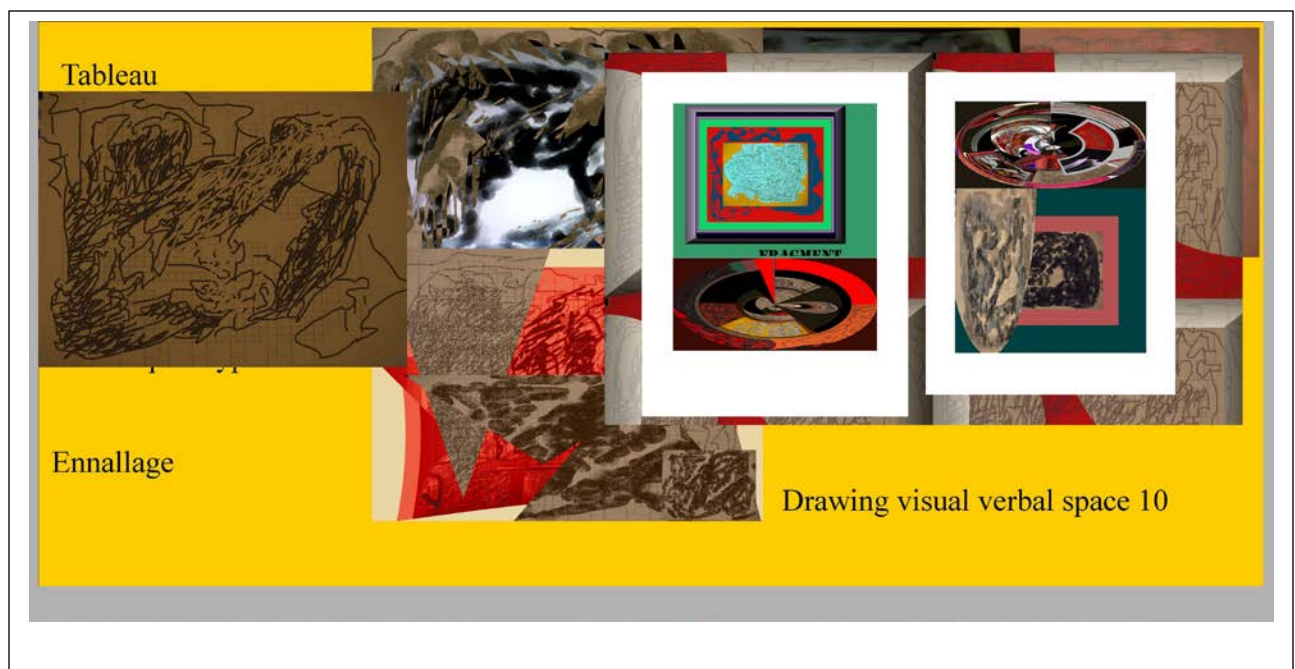
Edwin VanGorder



These drawings are reflectant spatial layerings in which imagery overwrites imagery, text overwrites imagery and the transparency which language looks for meets the opacity art achieves. The idea of nachtraglichkeit or time mediating the impulse which shapes a discourse into and out of dialectic studies transgression, the placing into contingency of a perceptual mode that becomes instead a mood of transition.

Much of the text are simply concept words that are interrupted by an imagery which edits a listing process...listing, including simple pairs of words are , traditionally, a rhetorical device for handling complexity, the “text” elements are syntactically similar to nouns, while the drawing becomes the “verb” on a different level which is a language of movement carrying multivalued trace elements in process of gauging the transdisciplinary content of language from the vantage of drawing as connexion rather than just connection.







Buoyant
Cima

Contingency
Transgression

Spatial layering/synecdoche

Drawing Visual- Verbal Space 5

Arrows

Brackets

Neurologi-
cal Model
Flux
Oscilation
Conflux

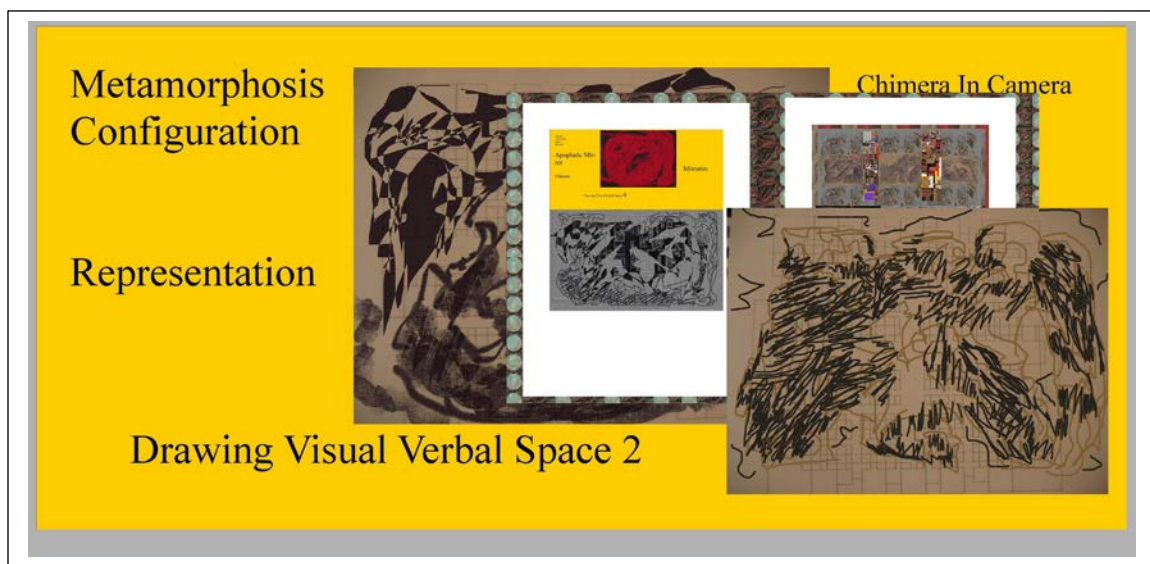


Balduccino



Drawing Verbal visual Space 7







Drawing Visual Verbal Space





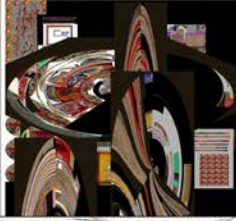


Levels of Metamorphosis Between Approaches◇

Topology:

The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate. Simulacra. = constructive rhetorics.







The Structure of the Eye Is the

Mirrors Within Strata◇ that the
ject as a preposition short of preposterous
tuition, of necessity a transgression thereby
wherein the conceits by which dimen-
by art the poetic and poesis of sense em-
effect threads of the bow and the lyre at
of string with hidden sound" the ball of
ve/: allegory> expression through
en that a string of signifiers are not a
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as the

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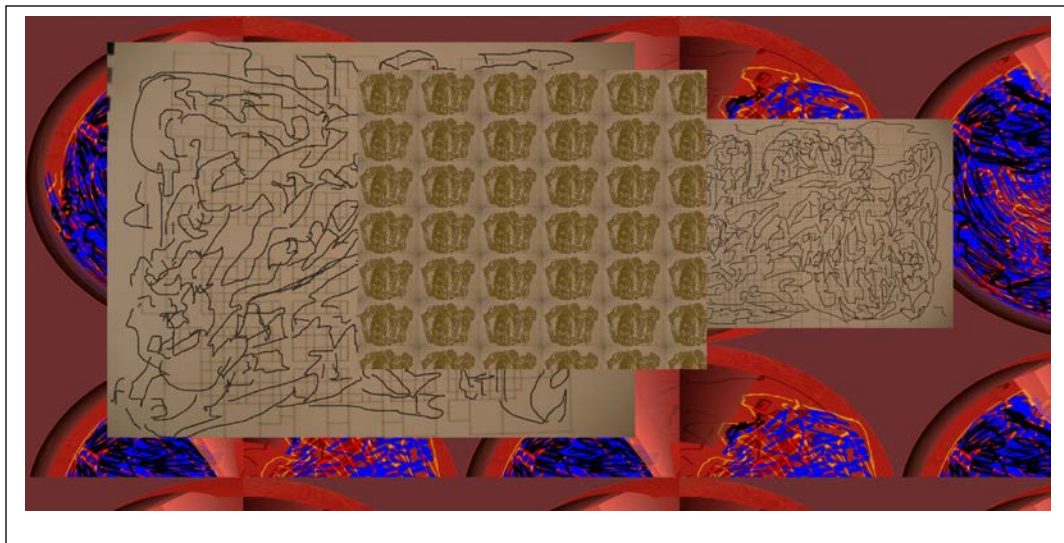
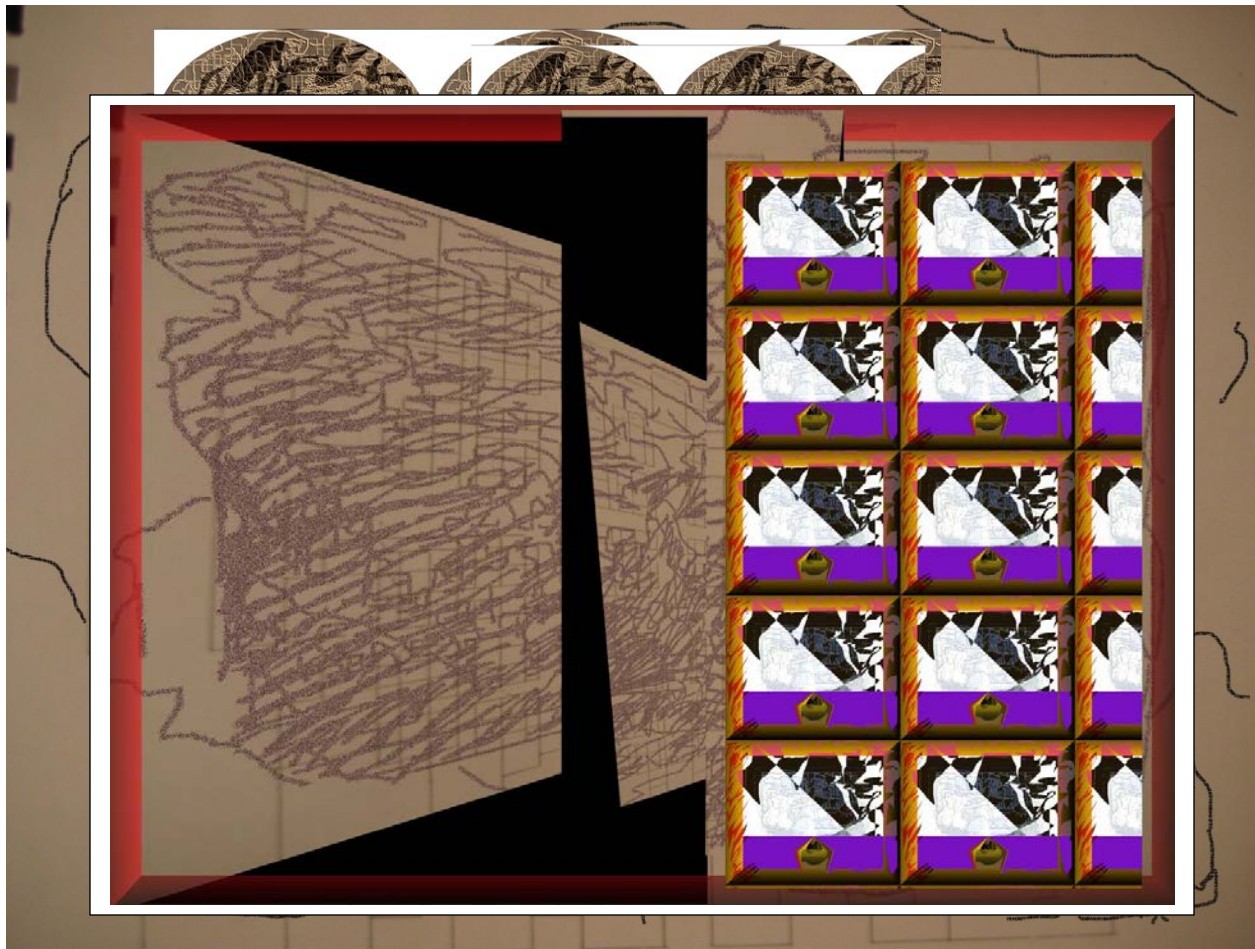
dimensions of art

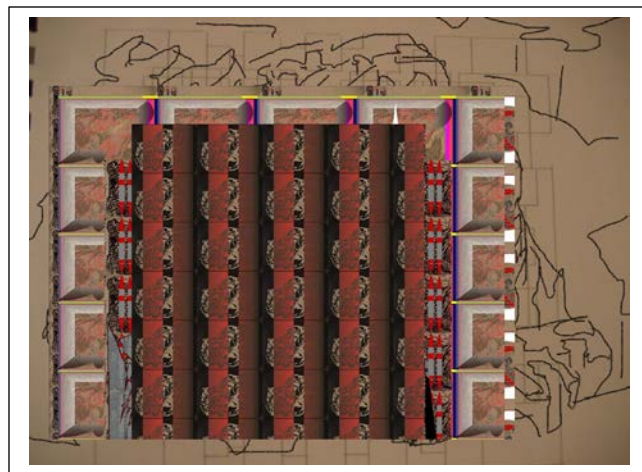
multiplicity of views

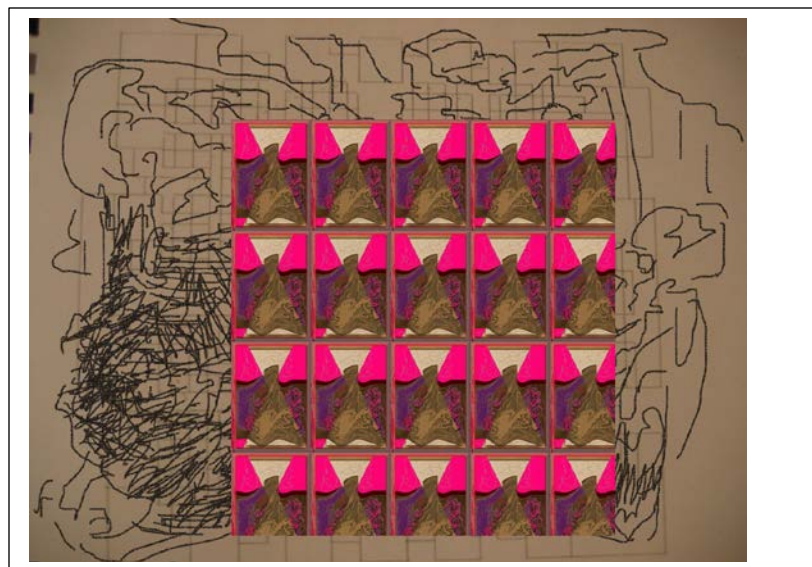
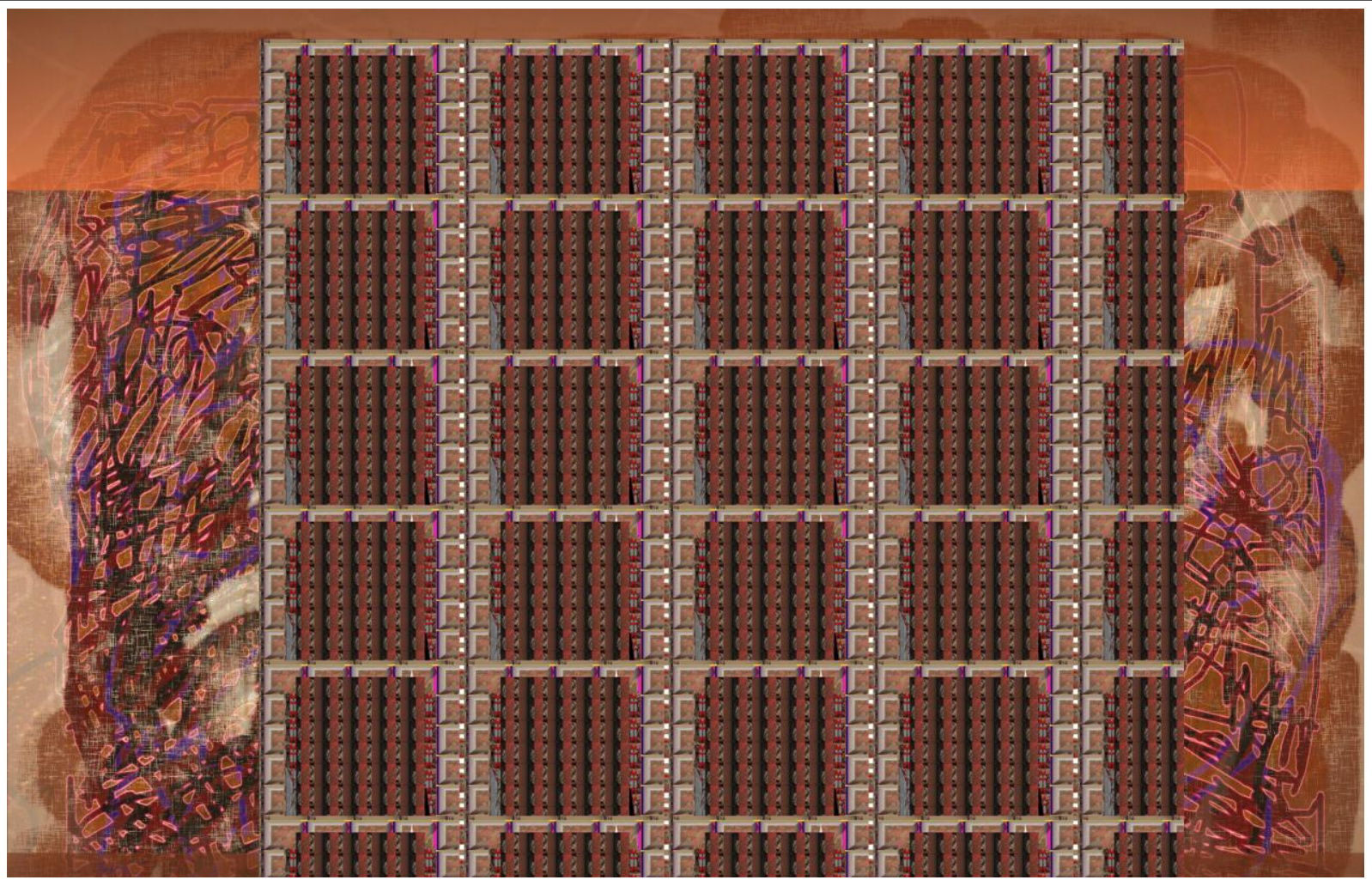
contexts that invite a multidis-
ary analysis,
the Huisman principle what
the idea that objects are altered
refers to that fact that an
ly that which the senses con-

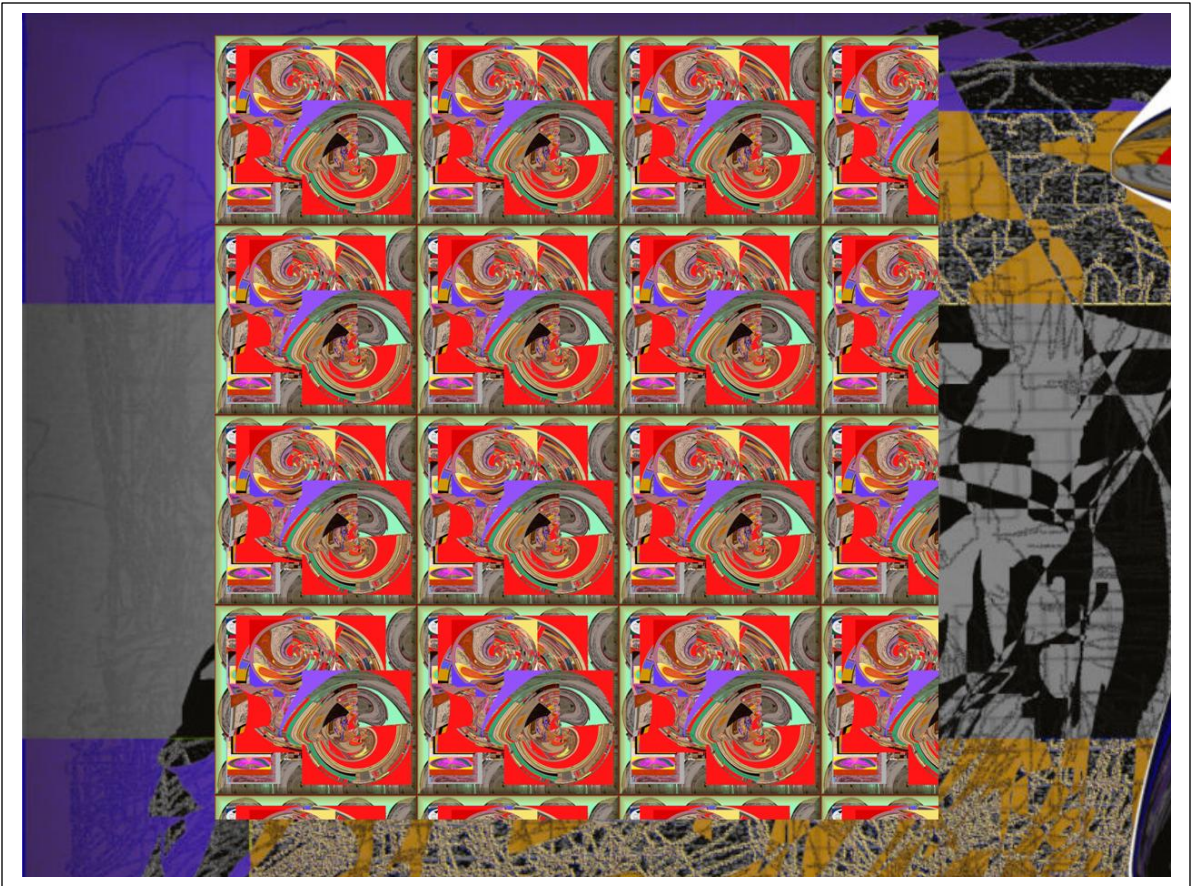


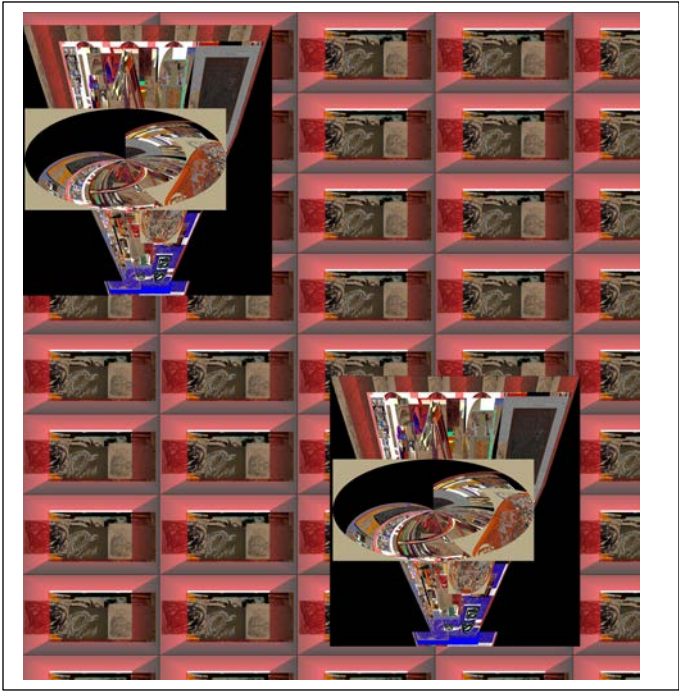
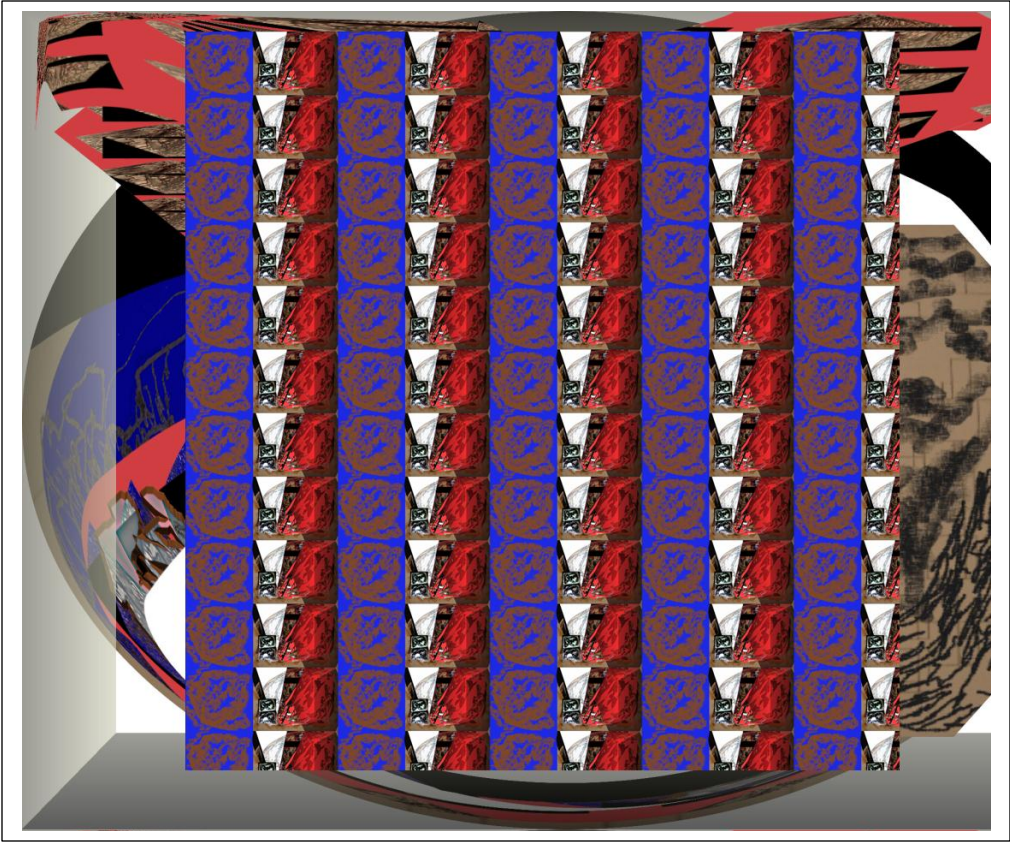
Therefore in the following set of drawings this theme intrigues me because of the element of simplicity it introduces into a rather complex morphology.











Drawing Morphologies 3

Personal Space Through the Motion Sensor as Mark

Edwin VanGorder



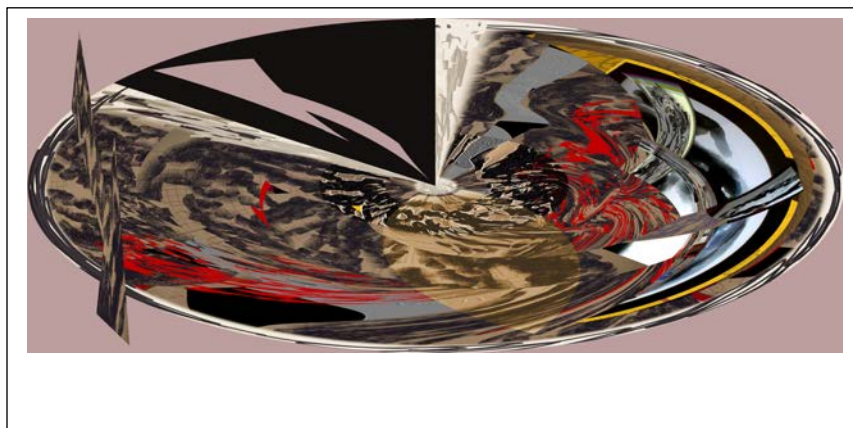
Within the moods and modes of cyber drawing my work finds genesis in the mark, as drawing must: but in these circumstances qualified by the strong gestural content, currents of motion that build structure in the meta realm of virtuality. It is this sense of creating a semiotic niche then that Smithson's dictum that all Language is a collection of sites redounds to. The term "semiotic niche" is a term I borrow from biology meaning the way a species uses resources to sustain. In our day then, the real capital at our disposal is environmental for example, but the idea can be extended to consider how we resource our sense of identity from new perspectives outside the brick and mortar, which far from being somehow divorced from reality are sustained to the poetics that construct meaning levels within the complexity of psychology and physics, mind and matter.

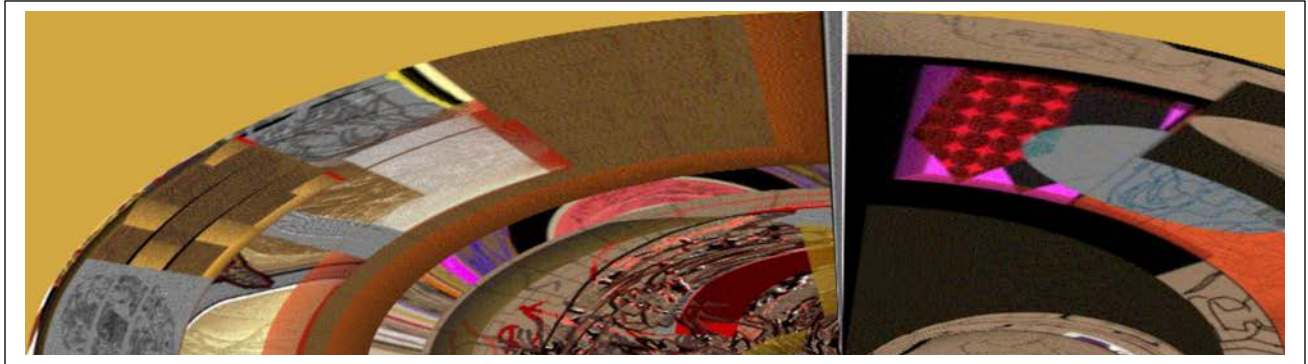
Drawing as Art is all about artistic proof: we give evidence of ourselves. The following drawings are examples out of my drawing practice which I can live with, they give some sense of arriving at a facultative testing of perception that creates perception. Who knows why a better result arrives at one effort rather than another, but I will describe in the following examples the sense of topology that are the works engagement through topographies metamorphic to temporalities of an extension in space which in this medium is generated by a kind of motion sensor that links to movement in mind and material, given that "material" now means a kind of evidencing through the mode of the means of an assimilated understanding, a space of diversity, a mix...

Lacan said he was a Freudian, and then spun out a world all his own... I admire this, perhaps I am a Lacanian, and at the risk of being Laconic appreciate as well Badiou's comment that Lacan's claim to being an antiphilosopher should be taken very seriously. That is because of the link to the PreSocratics, the engagement of mind to itself and world became what we call psychology, and in the hands of Deleuze and Lacan qualified Philosophy, turned it back on itself to those origins, away from the meaning of metalevels that resist a chain of signifiers, and instead towards a virtuality, a gauging of metalevels at the exposures of discourse, essentially, the subconscious.

Looking towards interrupting chains of signifiers at their exposure to a transformative plane of consciousness in which meta morphosis becomes meta- morphology: are the following

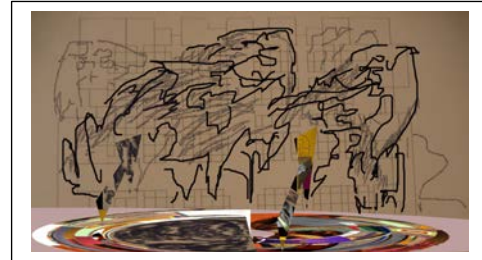
Tectonic Plates:





These “tectonic plates” are meant to be pseudo designs for plateware in an architecture for which they are a kind of groundplan, a moveable groundplan in that their movement through the space epitomises the quality of the space.

House of cards in a landscape basin : These drawing change the scale of the previous idea, now a kind of drawing deck of cards is built on the plate, the idea being that cutting a deck of cards is the same motion that causes a roll of drawings of different sizes to “shuffle”, and that in the cyber scroll there is a comparable momentum of interlacings..



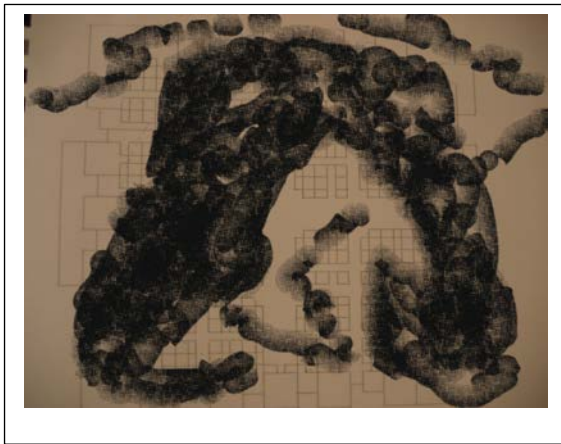
Semiotic Niche: the drawing below creates a kind of niche that suggest some kind of underlying anatomy of motion.



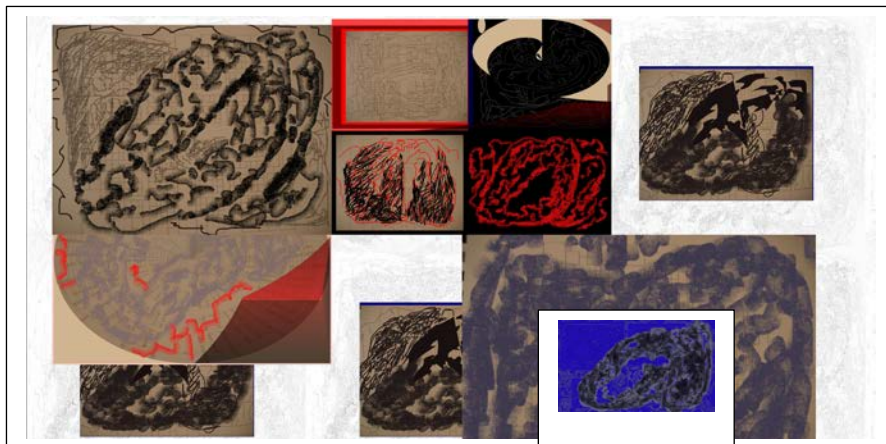
Primordial Chaos: A satisfying theme, it gives one a place to begin...



Virtual Brush : a function meant to look like chalk but on hyper exaggerated scale looks brushlike, The motion landscape that forms is actually very much like taichi..



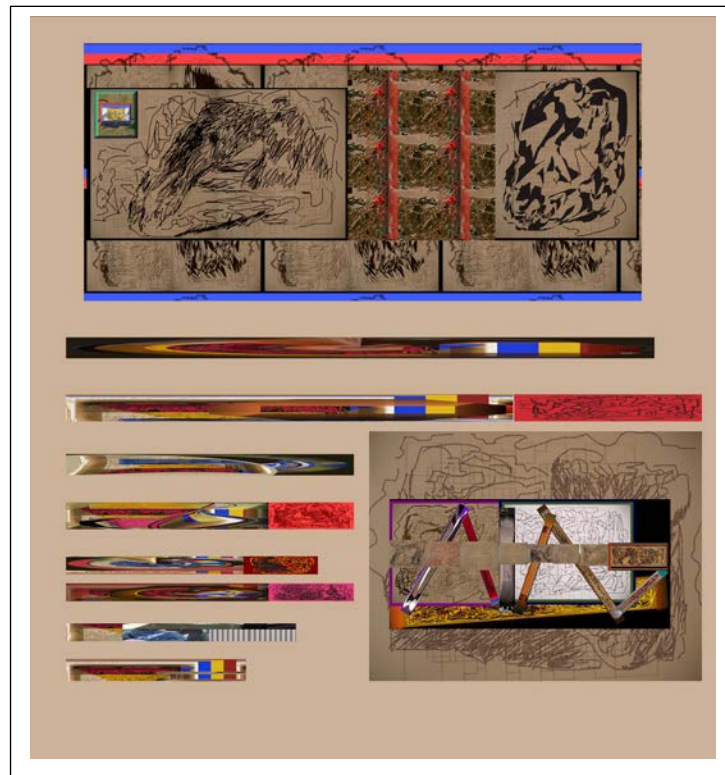
Transparency of Reflexivity and Opacity of Manifold: I like to use a pattern, or reflexive element in a way that breaks apart into vectors of interest that sustain to the opacity of convolvement flux and conflux



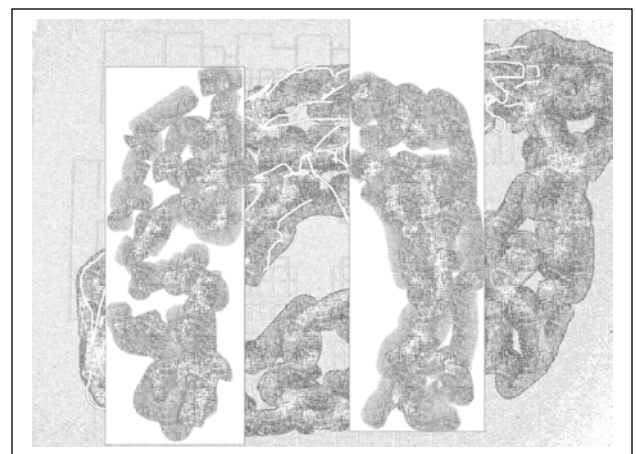
Neologism: I placed this drawing as a note on The Museum of Digital Art- it creates a kind of museum within a museum...



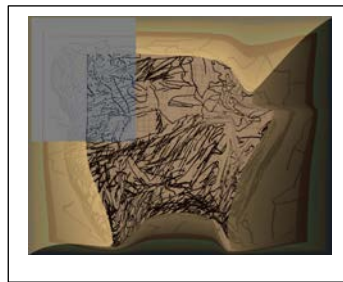
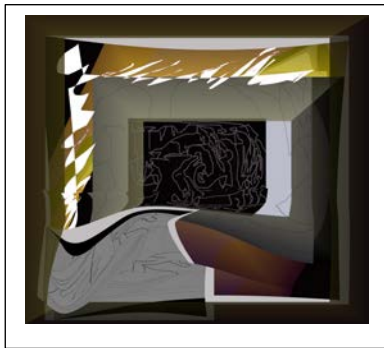
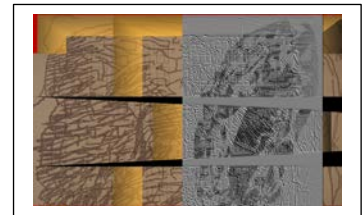
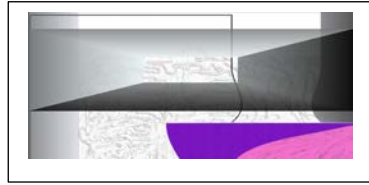
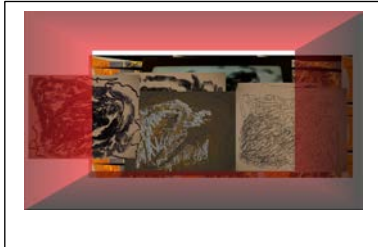
Text mapping variation, the compression of forms to stripe indicators as though blocking out text has an interesting formality that reads...



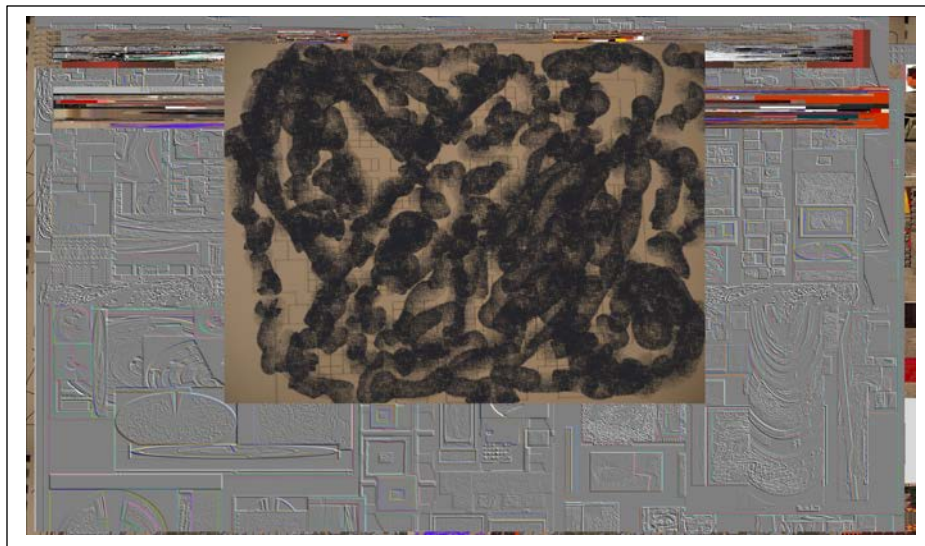
The objects ghost becomes the center of its own architecture.



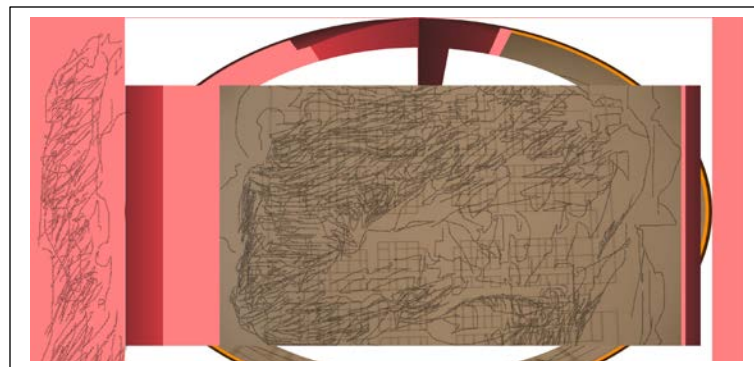
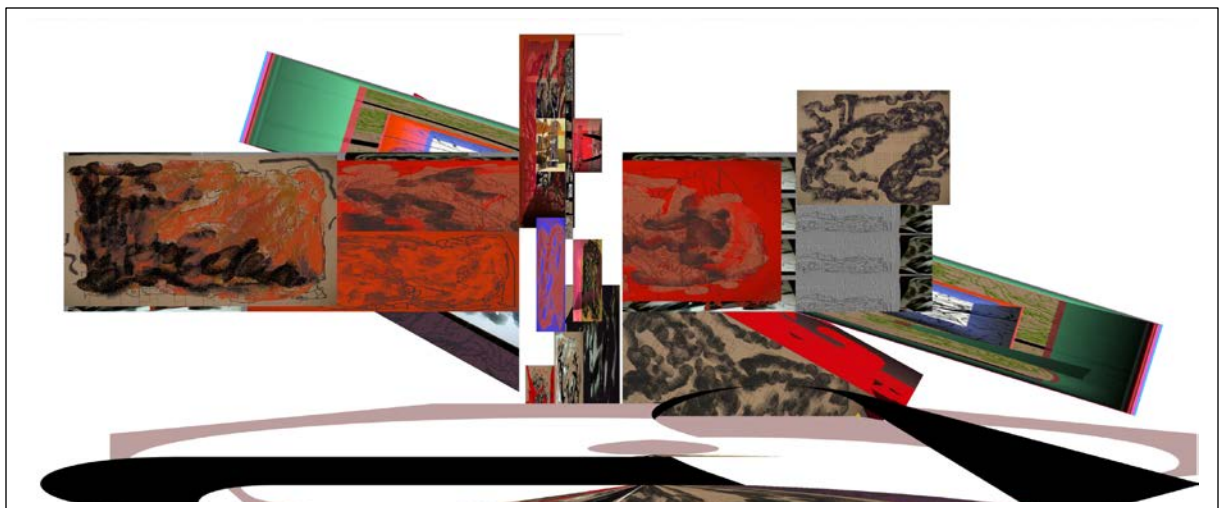
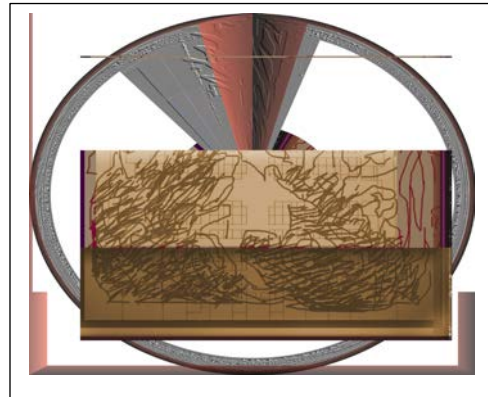
Rugged Chain of Buttons



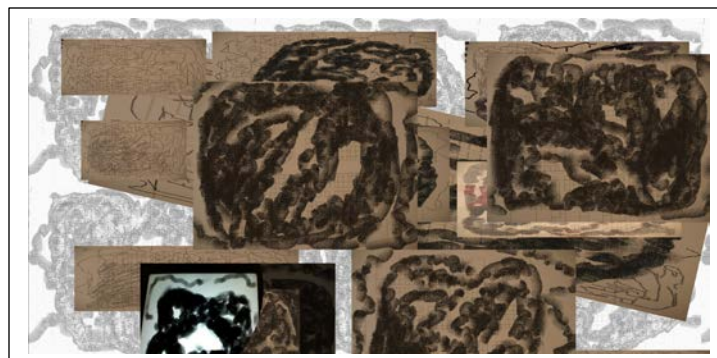
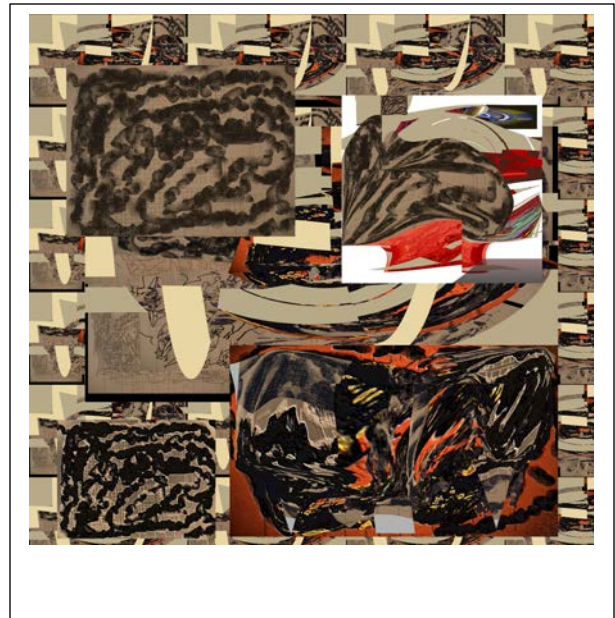
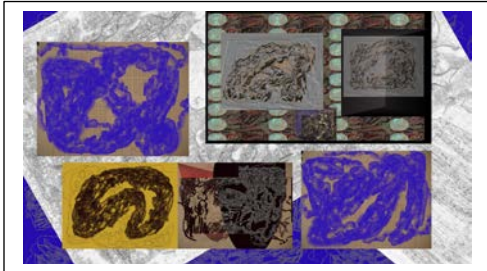
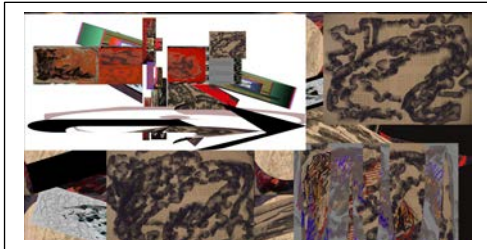
Draw Sheet: The idea of this drawing is the draw sheet form used to hoist Christ to cross in Baroque paintings in particular, the topology of the sheet brings the image to surface and carries a kind of self mapping or torus motif



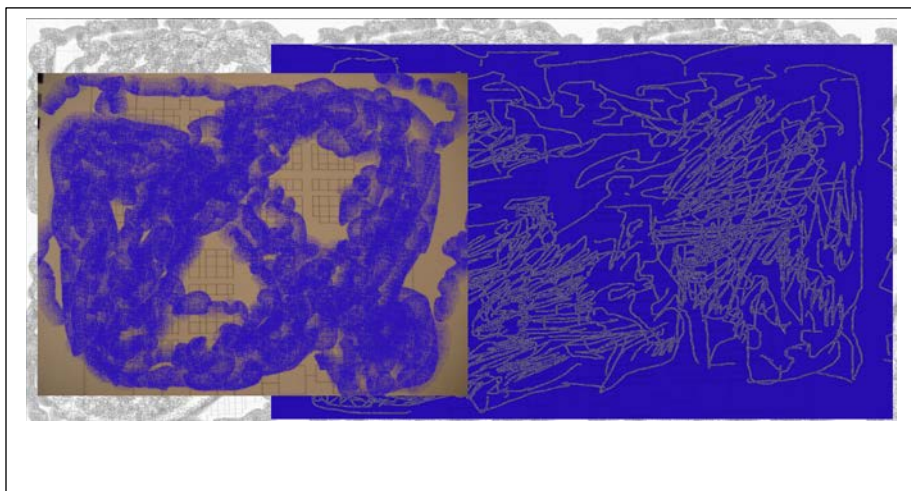
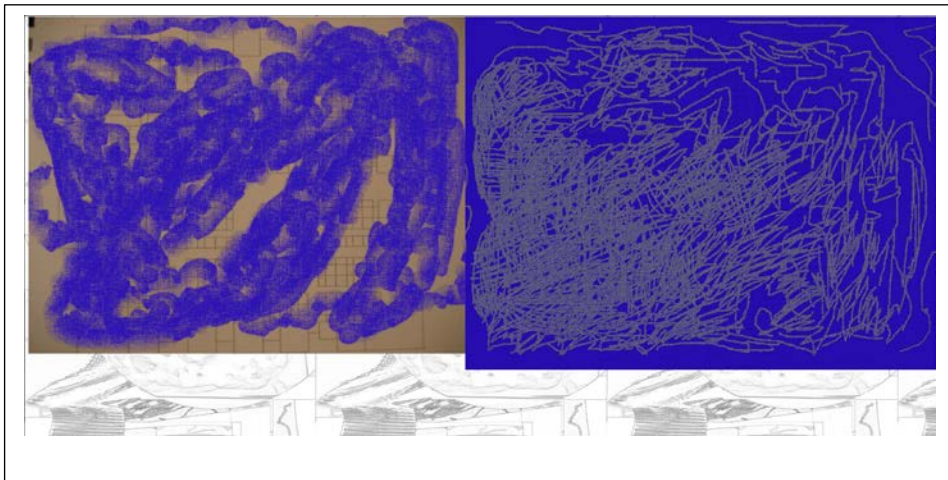
Architectures: I look into the potential of the new media to create architectural forms in a non-tragi context: they don't require the world of brick and mortar to create their own space as architectonic about their ownsense of center or dispersal, collective space...



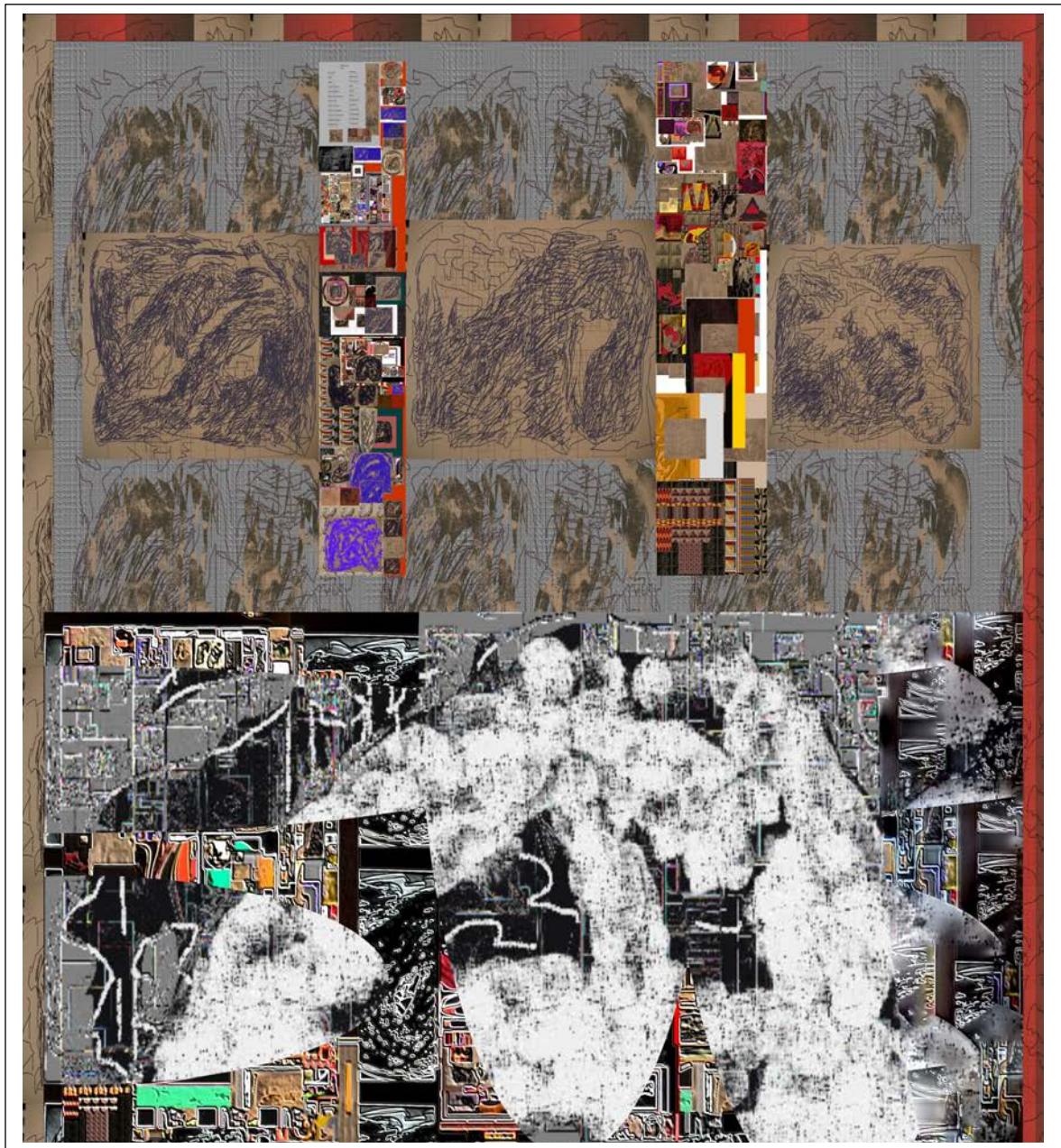
Chiasme: this series plays with the pictorial diagonal as a symbol of space which cross indexes on an abba motif. In logic it can represent the use of “crossmultiplying” in relation to verbal schemes as in Lacan’s inversion of Sausseur’s theme of the conscious signifying the conscious to instead the subconscious being the formative.

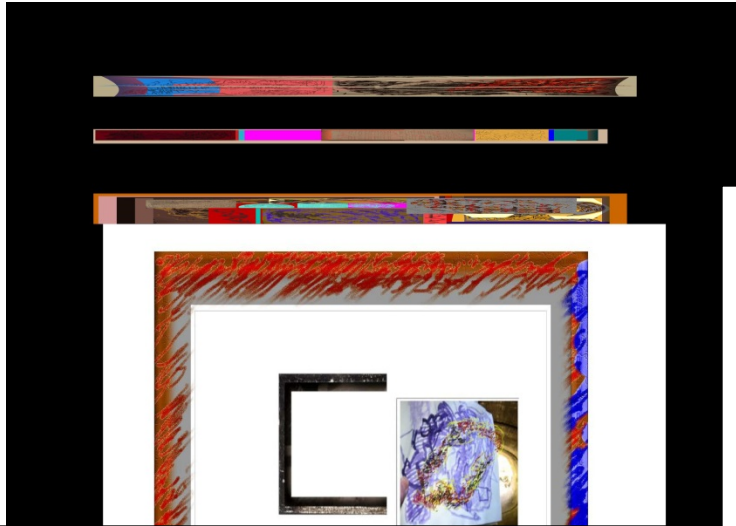


Giotto's Blues: these drawings play with the virtual brush and virtual stylus as morphologies in blue in which the transmutation Masolino read through introducing earth colors into fresco as a virtual materiality is given a kind of tonic.



The theme of labyrinthine reflections through a manifold in which the hand is the body marked to its synecdoche of process....





Drawing Morphology 2

Text Mappings and Drawing In Visual Verbal Space

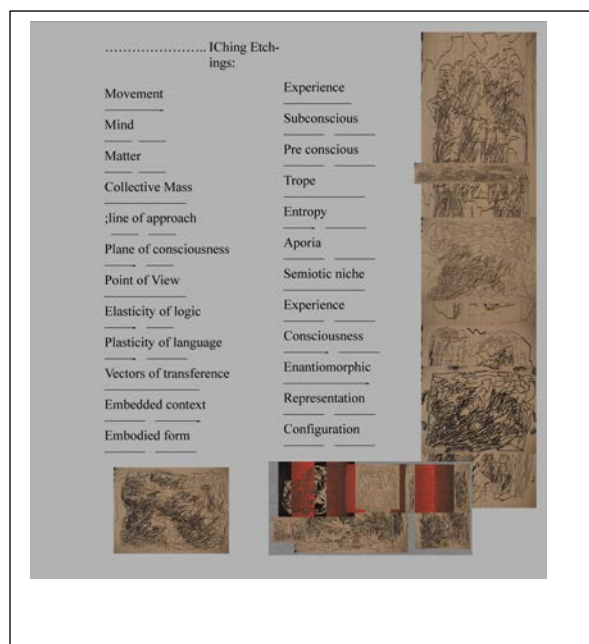
Edwin VanGorder

On the one hand Duchamp introduced Anemic Cinema (which unsuccessfully spells cinema & or anemic backwards) as directing attention to how we read art according to new contexts and contests. On the other hand cave art does as much: one becomes aware that these are tracking skills of the artists... and in general the facultative testing of object to subject and back again, binary oppositions to polyphonic voice are the infinite improvisations of drawing.

In the drawing below I have taken my cue from Lacan's "matheme" by which he inverted Sausseur's indication of the subconscious as being signified by the conscious to instead be a chain of signifiers: the subconscious being instead the active agent thus a kind of verbal cross multiplying or in the terms of formal rhetoric: chiasme (ie abba constructs as in Heraclitus:" uncomprehending they hear like the deaf: the word is their witness absent while present") Thus as Williams diagrams it conscious/Subc: Subc/ conscious...

I notice however that the form of the Iching pictograms carries the same topography and therefore in this drawing I give such a form in cyber drawing context as a morphology through a chain of signifiers whose extension in space is through the nesting of these potentials in emerging dimensions that codefine while yet transforming: metamorphosis then as meta-morphology and topographies resultant from a creative temporality of process.

Iching Etching as it were:

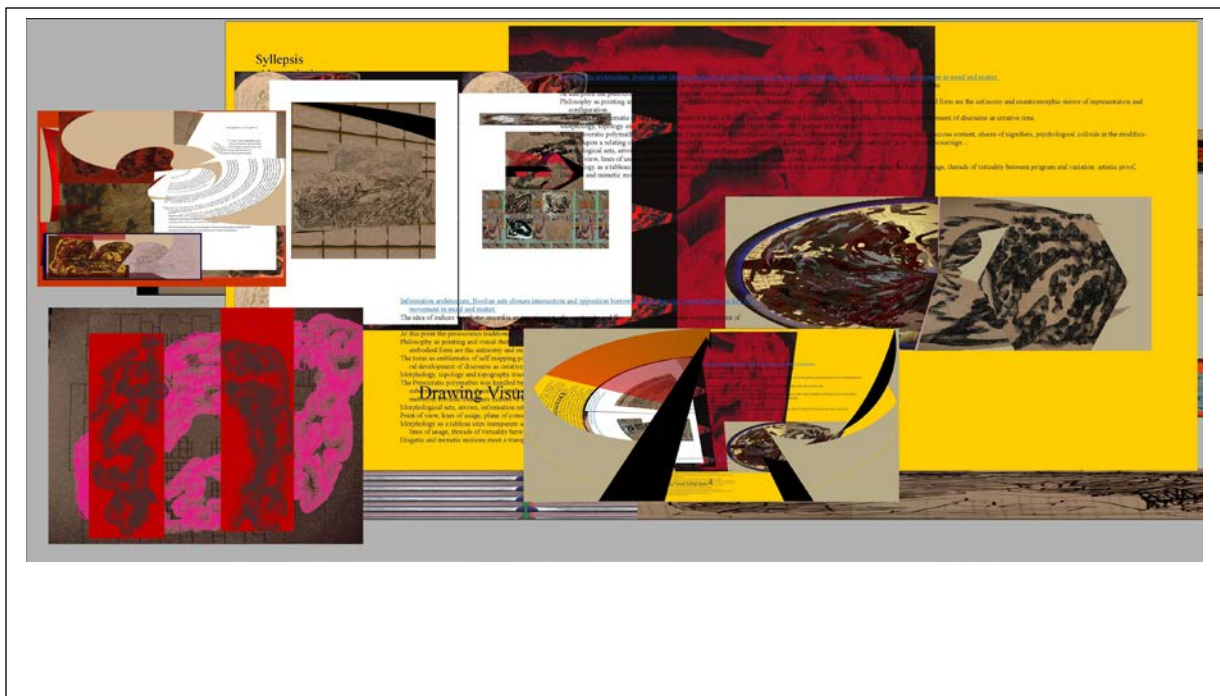


In this drawing the text mapping is limited to a single phrase “509” which is the number of drawing masks which compose the central panel and can be seen dispersed in the side panels although there in distorted proportions for the sake of the drawing.

Since my drawing references mortise and tenon as structural elements the “morphological arrow” of the term becomes “tenet” and “tenable” which in practice show here in the tension between configuration and representation, for the random sequencing of the series leaves its offsets as imagery which according to those are a kind of continuation of the carving.



A more complex palimpsest of the computer space mental machinae poesis as poetic is traced in system through the drawing mood and mode below. The traditional movement in space and record at surface, the configuration of form as a torus or self mapping is modified in cyber drawing to an embedding as one sees of the white "field" which as it goes is, within compression, actually scrolling or "furling". The accompanying tonic of binary relations become a manifold and polyphonic voice, the computer becomes, ironically, closer to pre-Socratic "discourse" (global integration) than the panopoly of dialectics that separate mind and matter. The track and trace are as though an osmotic outline...psychological colloids in a space of transference or temporary objectivity which already is in creative motion...the sense of "artistic proof" that pertains to the traditional domain of rhetorics and which arrive again to psychology as parsing states of consciousness tandem to physic parsing particles and sub particles, the information architecture of our communications are then rhetoric informed semiotics, out of necessity given that meaning and structure are not simple and devolve to a qualitative analysis.





Drawing Morphologies 1:

Transformative Plane

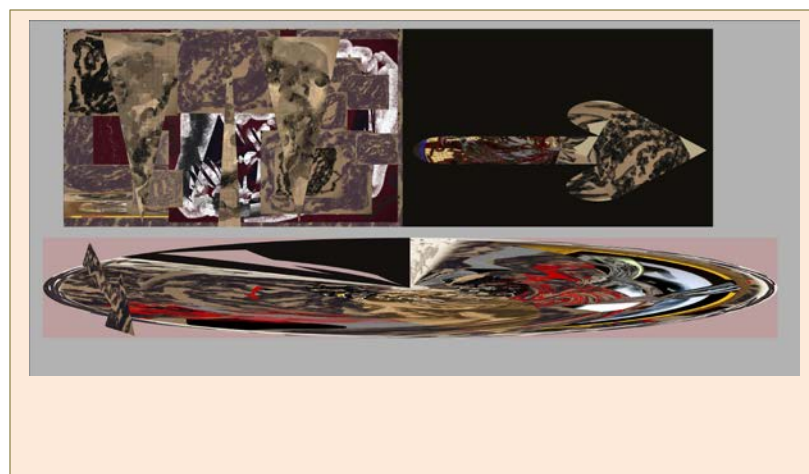
Edwin VanGorder

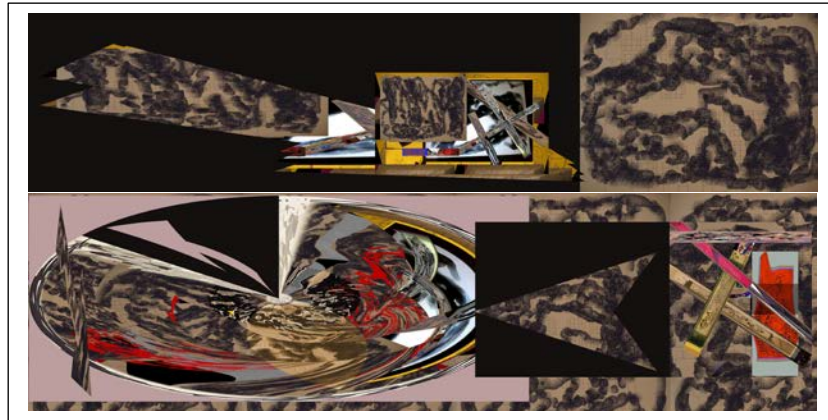
Drawing perfectly embodies and configures movement in mind and world through combined moods and modes of at the spatial extension of the mark. The mark carries as well the connotation of semiotics, while representation to the senses is phenomenological, and the bridge of these two modes (representation and configuration) project a transformative plane of consciousness which therefore has all the qualities of traditional rhetoric, namely pathos, ethos, dialectic, or more availably: expression context and discourse. These issues then of identity, being and temporality bring me to see drawing as relating to two representational rhetorics namely psychology and physics, the first concerned with movement in mind and the second with movement in material world... both fields struggle to get beyond dualism , psychology through a chain of signifiers, and physics by relating movement to randomness. In both cases the sense of metamorphosis that occurs through physical and psychological colloids as multi valued trace elements are easily seen then as a return on drawing.

Zeno's paradox of an arrow in flight gives a prediction of the pitfalls of indexical thinking which had some later origin in perspective, where a "point of view" is posited and in photography where the idea of stills and of cinematic motion composed of ganged stills bring us to Zeno's conclusion: that the arrow must occupy space at any given point, and therefore is not moving... The pitfall was that the "given" was only an intellectual convenience, borrowing the allegory of numbers. The true transformative plane of consciousness which drawing movement embodies is instead of a topology of the temporal topographies of metamorphosis as in the flux of actual events rather than a grid plot. And even numbers, as physics demonstrate, are not really still frames.

For Tracey I have submitted an article on visual rhetoric, but here I am interesting in deeper pursuing of the art ontology of such a rhetoric and I begin with Zeno's arrow taken into the context of "morphological arrows" which in formal logic means information retained through states of transference and change. In the first set of drawings below I have introduced the morphological arrow into "no space" ie the Minimalist mode of taking away background elements from sculpture as photographed so that all indexical spatial comparison is eliminated, the idea being to look for associations beyond the limits of a continuum and so engage qualitative parameters of the objects own motion as going to the thing itself embedded in it's own transformative motion.

My own drawings use Asian joinery forms , the subject matter symbolizes drawing joints, and the term mortise and tenon as carrying the morphological arrows of tenet and tenable...



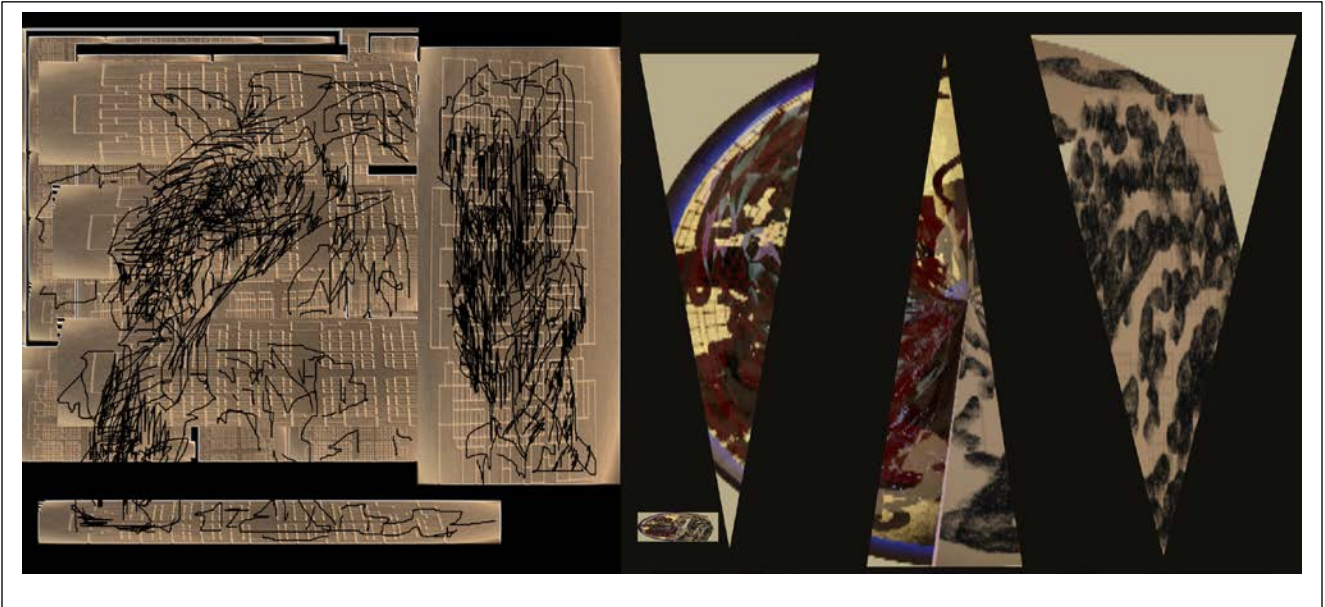


-2- Transformative Plane of Consciousness

In his book “Against Affective Formalism Todd Cronan relates semiotics as a field of necessity lacking transparency because its topologies are self directed, cannot be said to describe a world outside, ie the phenomenological... because of their situated context, relating to themselves only, he by implication contrasts this with Mondrian’s motivation to remove art as such and replace it with a kind of pure perception through the mode. Semiotics as representation, but representation only then seem to be like the art Mondrian would displace with a deeper intent towards cortically integrating configuration as responsive to a world order.

In my book: drawing is a semiotic, a chain of signifiers as signs in the context of motion in mind and world because such motion cannot be in one without being in the other. The sign of this, is the nature of metamorphosis through which motion can perhaps be analysed as positions or splicings of view, but is in itself always flux, always fluid. Metamorphosis is another word for meta-morphology, in which no continuum stands but changes. Signs are signs of change. Change is world. Signs are world.

In the following drawing a golden section grid (irrational number) is compressed in the computer scrolling and thus the compression can be seen to not be alluvial, but instead a turning in of the scrolling process... the cyber drawing field is configured here as a representation into the morphology of a transformational plane of consciousness grown not out of the point of view but turn of mark : tropai, trope, as program and variation. Vidler for example notes the contrasts in Corbu’s works between programmatic, and extreme Mannerist modes as in a sense codefining through a “crystallization of attitude (Stirling). The morphology of crystals are as manifold as those of knots...

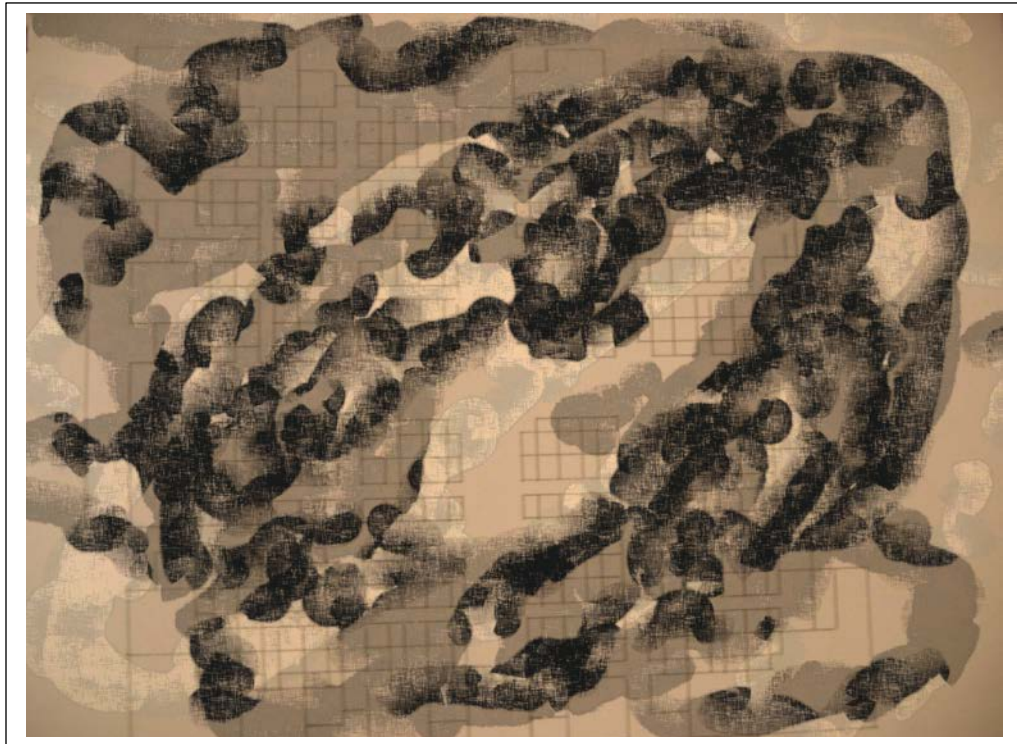


The sense of content between knot and crystal are the morphology and topographies of a torus, or self mapping which in the drawing are the vectors that transform multivalued trace elements to exposures of dimension which building upon each other conceal, and must be jarred in order to see, vision as visualizing : visualizing is a speech act, a performative rhetoric of imploding and exploding dimension beyond binary combinations into a flux and conflux- manifold in which such opacity is the marking that seperates at will over more transparent situations of scale events at moods and modes of qualitative parameters.



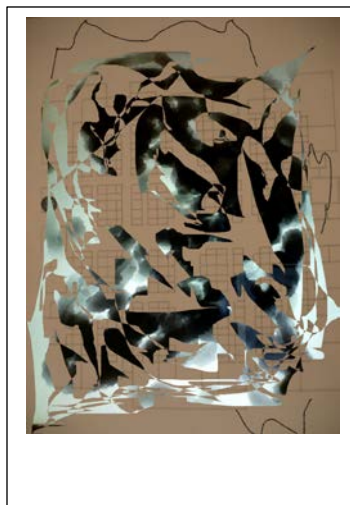
-3- Jaguar Mask

In these drawings the creation of masks through the cyber scroll give a wet and dry quality which reference a pun on dry point as passing over rollers and the cyberdrawing projecting something like a “dry beam of light” (Heraclitus)





In a variation, a reflection quality of the wetter looking marks creates a context similar to mirror plated sculptures in an exhibition which pick up each others reflections...



Labyrinth Nimbatsu Nimbus

This compositional labyrinth places the viewer in the PDF scale in a state of generative immersion with an interactive element and this in turn reflects on the tenets of rhetoric as object : ethos, pathos and dialectic of which dialectic as an object reflects on discourse as its subject , and likewise context and expression as issues of identity being and usage.

The labyrinth of the cyber space has track and trace to the original paper scroll or torus which emblematic there in its configuration as a bullnose form to for example the papal bull or later bulletin carry the linguistic density of trope to its resonance and facultative testing of configuration and representation. This chain of signifiers is noted in our pre-hension of the labyrinth ie that of Jason, and the familiar Minotaur in this miniature or Rococo mode as it were, and the architectural center of the scroll is rhymed in the labyrinth, as that which as Lacan notes is the emptiness around which all architecture builds. The title Nimbatsu Nimbus is a kind of nonsense which does not break down into the exemplified parsing style of the Torus as it becomes el Toro: Minotaur , but it is interesting how different cultures relate sound: Nimbatsu is the Japanese mantra for the Pureland Amithaba cult (Guanyin” Bodhisattva of mercy in Chinese) while the Nimbus is our familiar and nimble word for halo which as words and image play with a generative sense of openness.

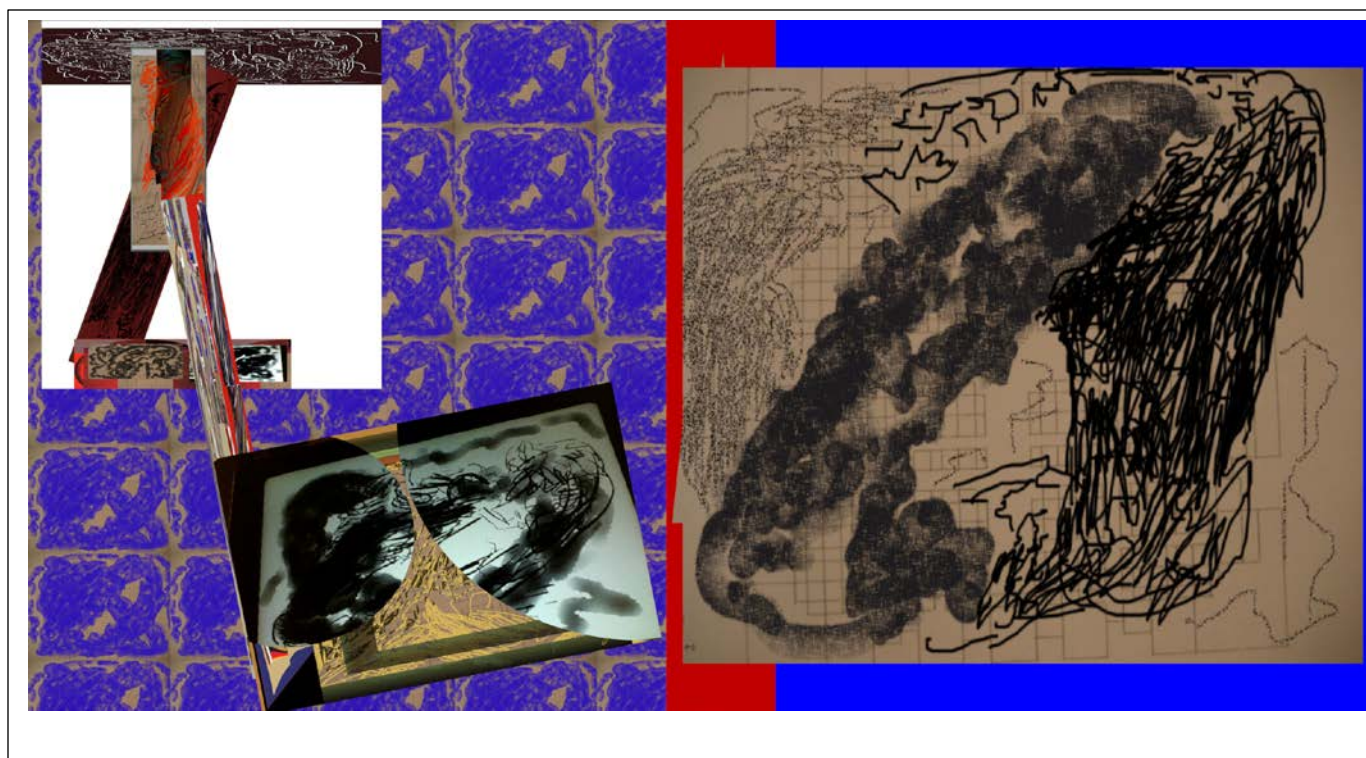
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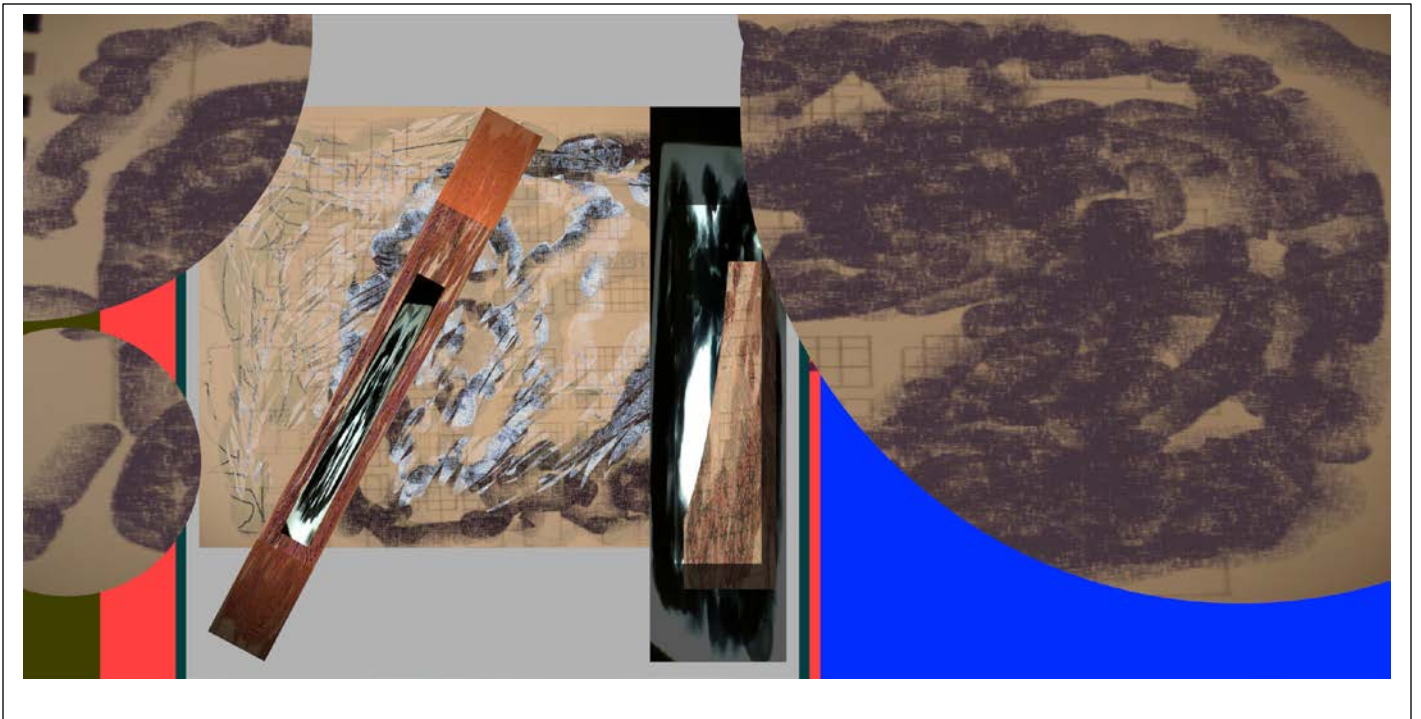
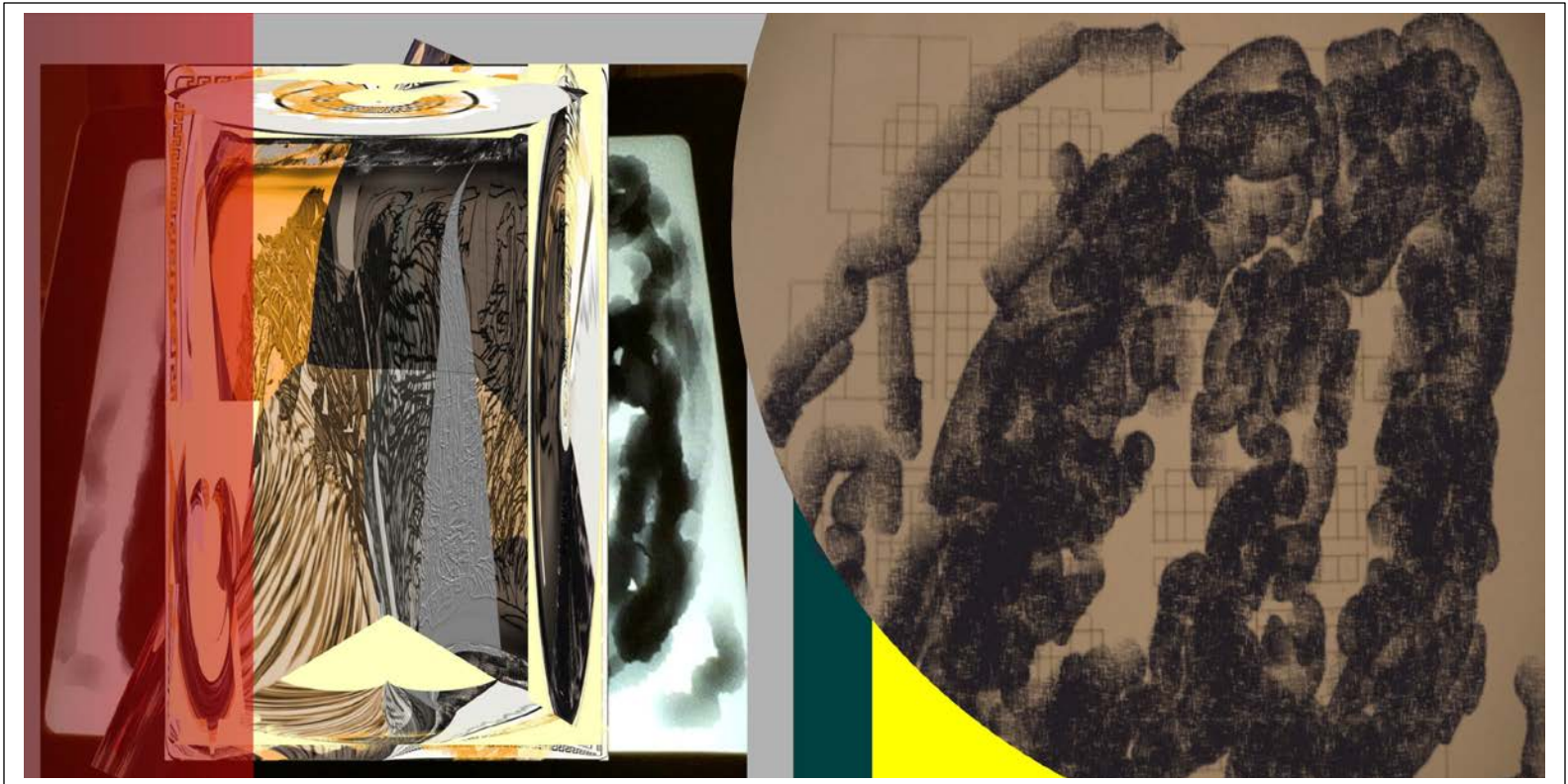
Displacing point of view:

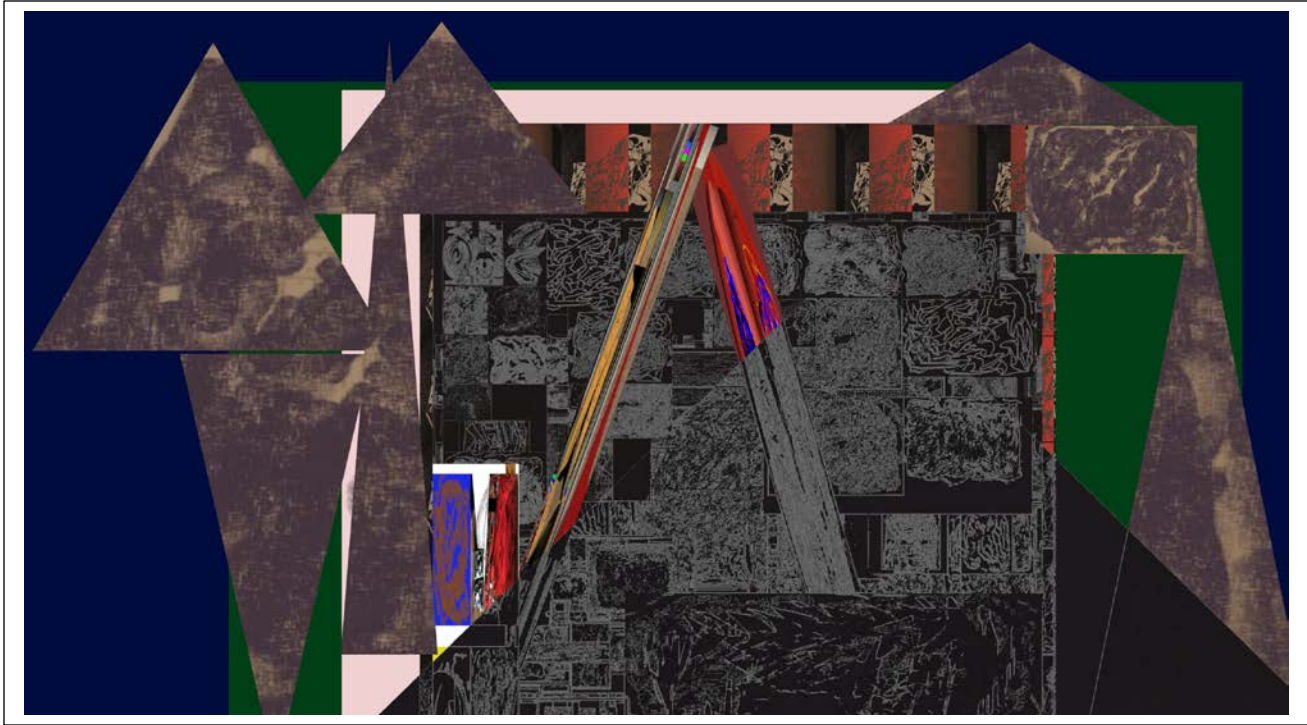
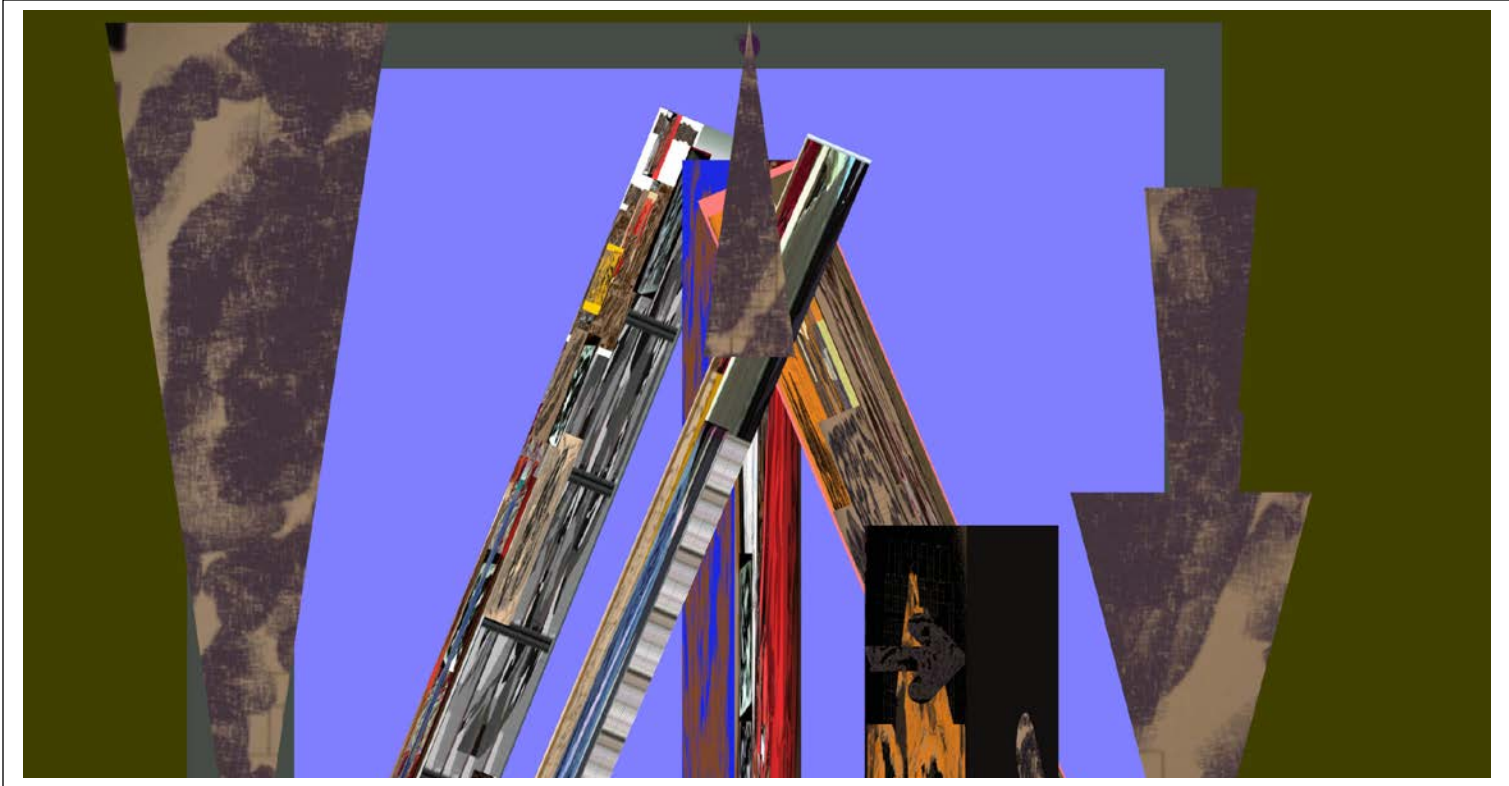
Edwin VanGorder

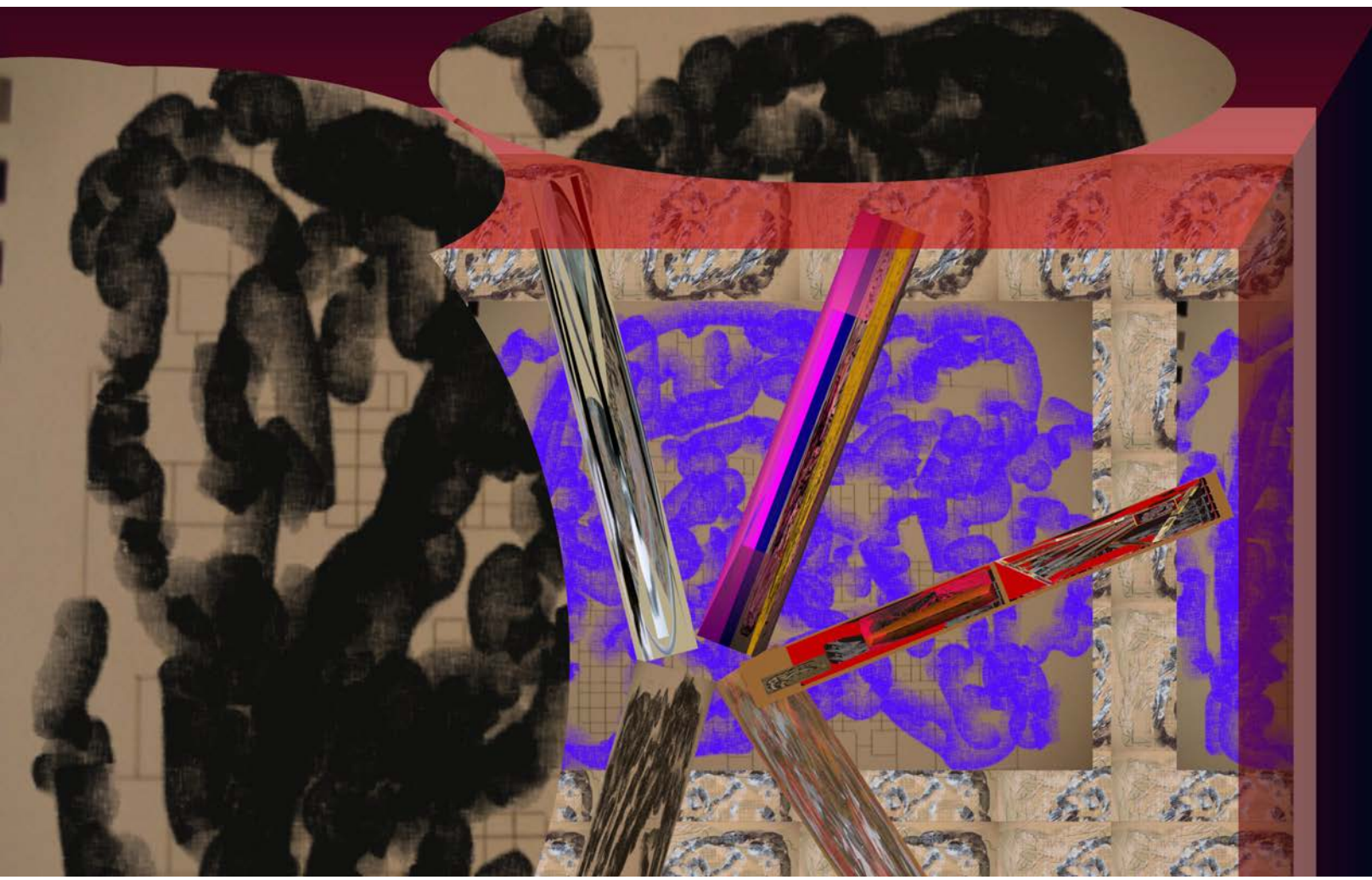
In the first series of the drawing you will notice a diagram of a circle drawn with a dot within and also another circle relating a dot without, this was mean as a kind of preliminary map of altering the drawings “point of view” and in the subsequent drawings of the series I bring forward the overall sense of marking as a “mark of view”, in the temporality of drawing itself which is really outside the idea of a point of view, relates to the quality of pressing around, integrating diverse vectors of interest within a transformative plane of reference that is always already in motion, dispenses with “points”...







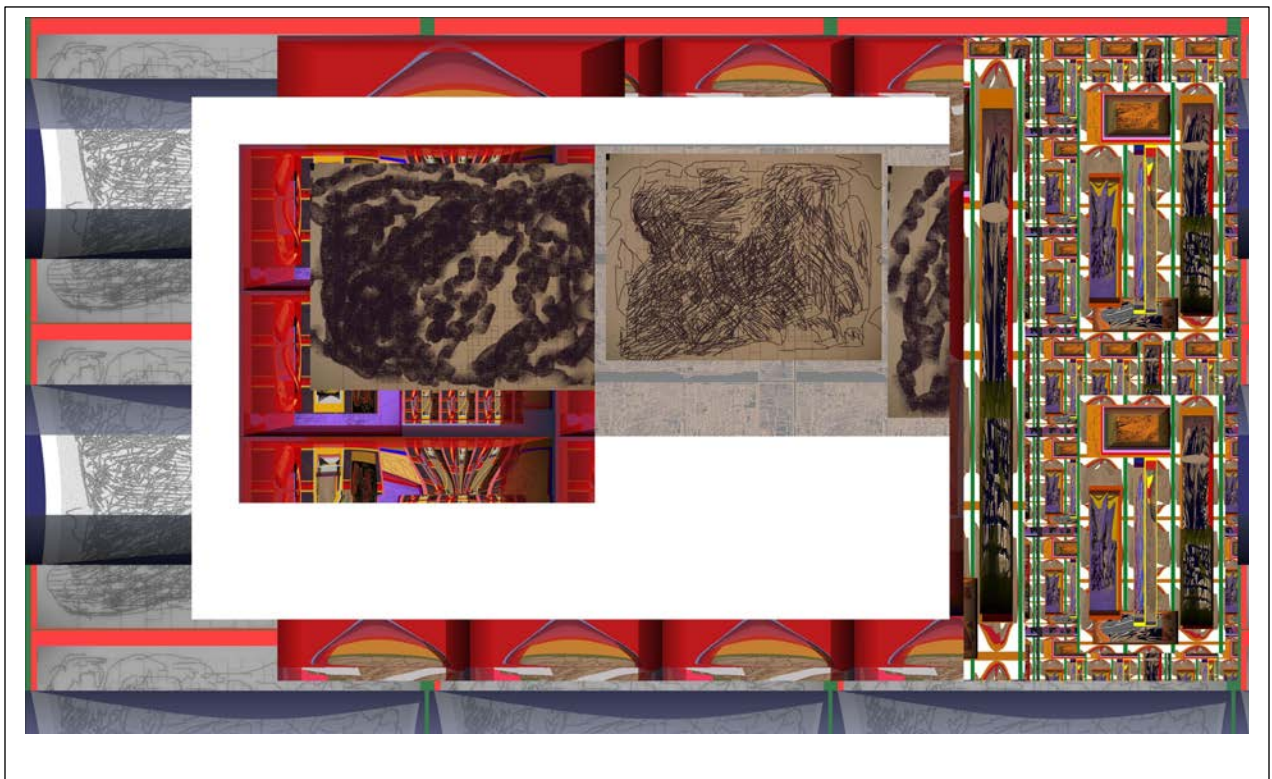




Drawing Morphologies

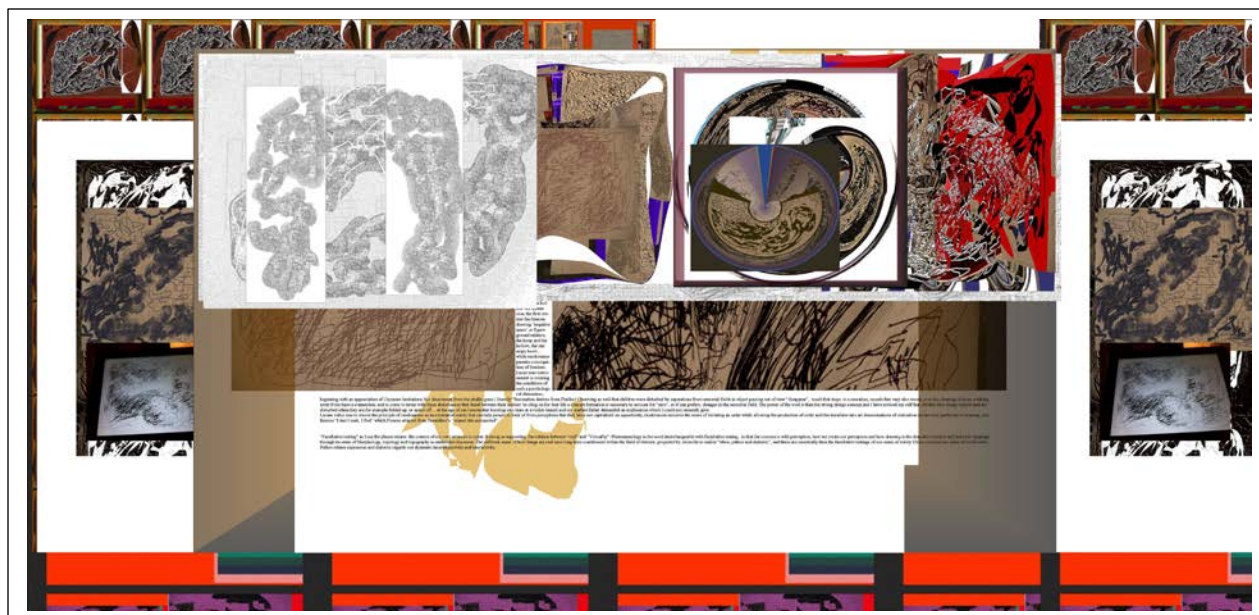
-4- Fabulae Palimpsest Reflectant Pages :Nachtraglichkeit Imprimatur of Shadows

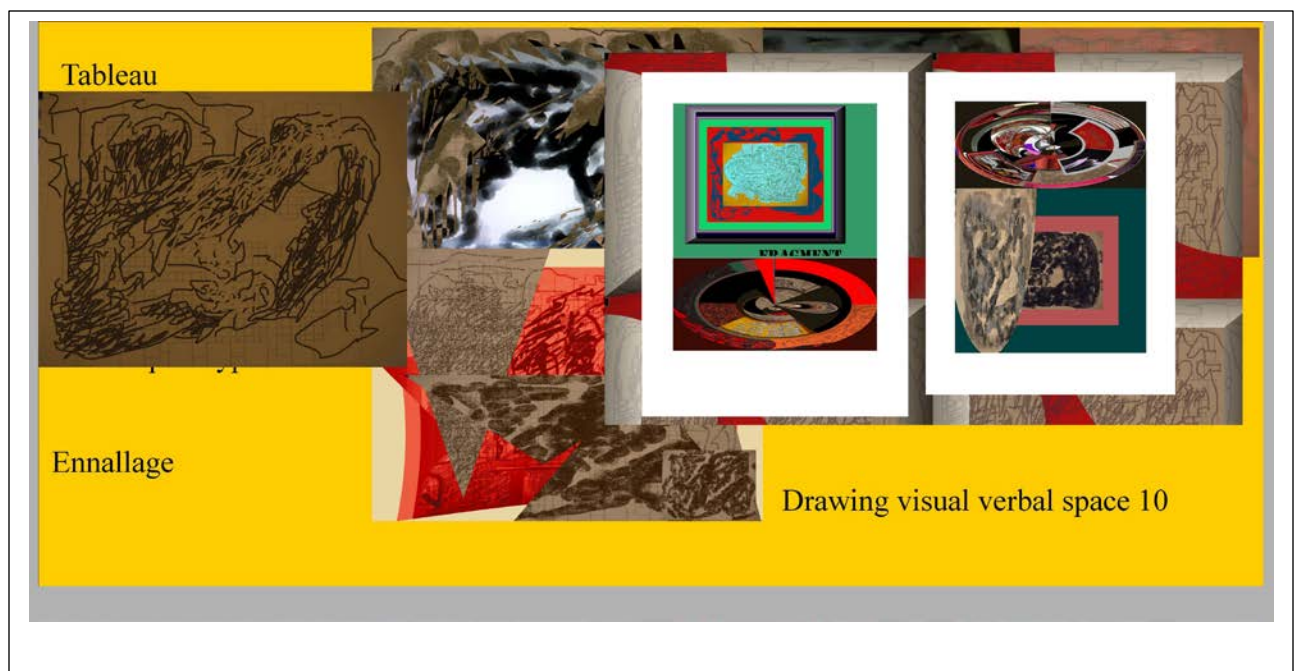
Edwin VanGorder

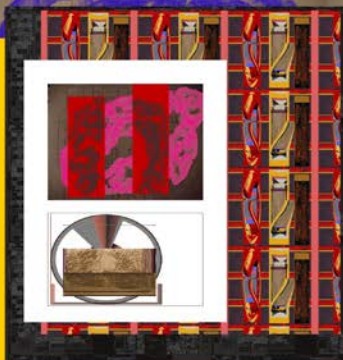


These drawings are reflectant spatial layerings in which imagery overwrites imagery, text overwrites imagery and the transparency which language looks for meets the opacity art achieves. The idea of nachtraglichkeit or time mediating the impulse which shapes a discourse into and out of dialectic studies transgression, the placing into contingency of a perceptual mode that becomes instead a mood of transition.

Much of the text are simply concept words that are interrupted by an imagery which edits a listing process...listing, including simple pairs of words are , traditionally, a rhetorical device for handling complexity, the “text” elements are syntactically similar to nouns, while the drawing becomes the “verb” on a different level which is a language of movement carrying multivalued trace elements in process of gauging the transdisciplinary content of language from the vantage of drawing as connexion rather than just connection.







Buoyant
Cima

Contingency
Transgression

Spatial layering/synecdoche

Drawing Visual- Verbal Space 5

Arrows

Brackets

Neurologi-
cal Model
Flux
Oscilation
Conflux



Balduccino



Drawing Verbal visual Space 7







Drawing Visual Verbal Space





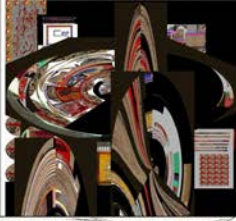


Levels of Metamorphosis Between Approaches◇

Topology:

The spatial mood of a mode is the gesture that sharpens the edge between point of view and plane of consciousness at which the knots of embodied form become and leave language. Dimension built upon dimension conceals dimension. Excavate. Quarry. Janus Blinks. Antinomies extrapolate. Simulcræ. = constructive rhetorics.







The Structure of the Eye Is the

Mirrors Within Strata◇ that the
ject as a preposition short of preposterous
tuition, of necessity a transgression thereby
wherein the conceits by which dimen-
by art the poetic and poesis of sense em-
effect threads of the bow and the lyre at
of string with hidden sound" the ball of
ve/: allegory> expression through
en that a string of signifiers are not a
refer-

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dimensions of art

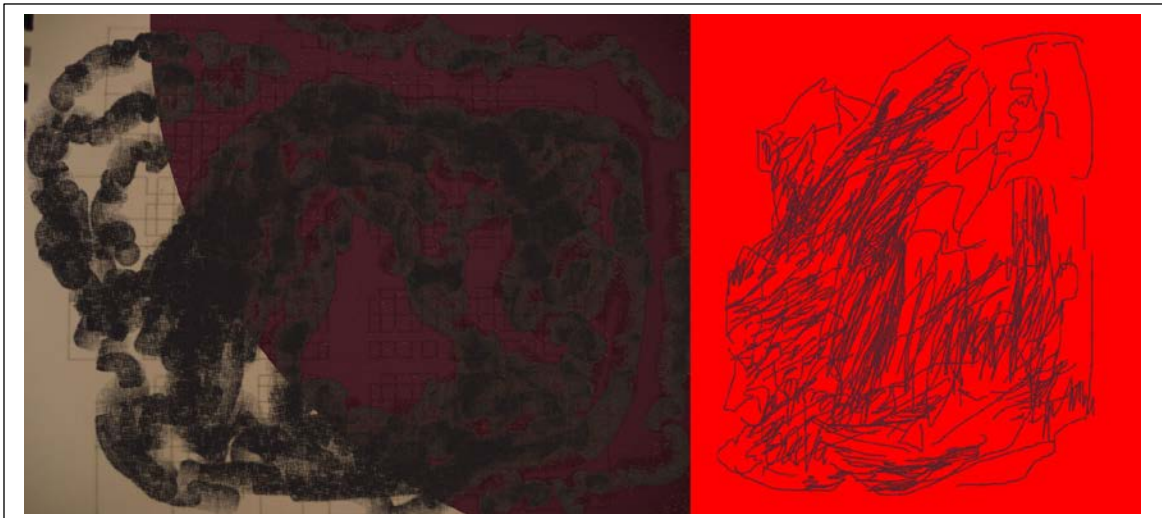
multiplicity of views

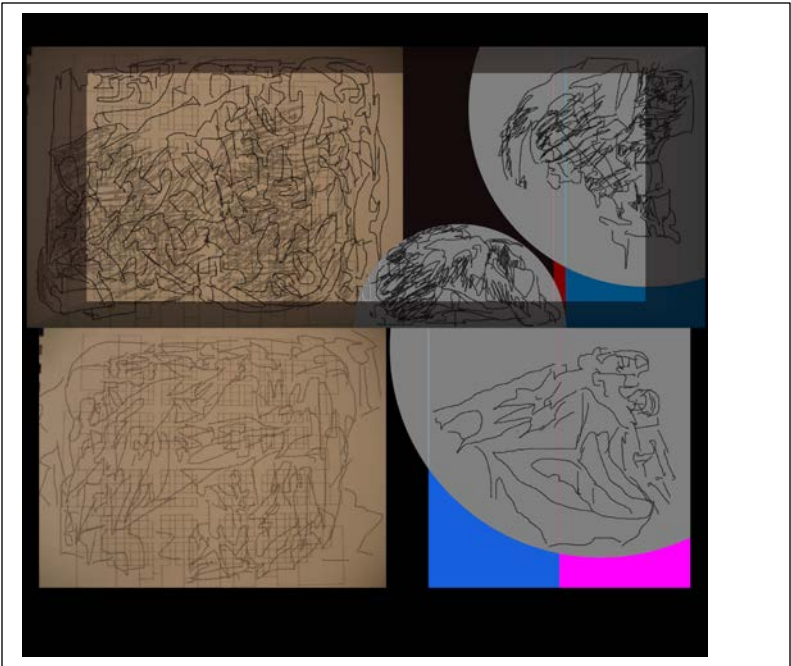
contexts that invite a multidis-
ary analysis,
the Huisman principle what
the idea that objects are altered
refers to that fact that an
ly that which the senses con-



Torus of a Semiotic Niche System In Drawing

The enclosed drawing is a follow up on my observations towards the torus or bullnose as scroll become self mapping in the context of a semiotic niche system , in which here a raking light identifies between two objects a metaphysical sense of shadow relating rhetoric as spin between levels of consciousness not separate states but morphic, topological and topographical to a transformative plane of consciousness which lends itself to the emptiness and closure within morphological arrows of an information architecture.





EDWIN VANGORDER: ARTIST

Trope and Entropy

Trope and Rhetoric As Palimpsest Towards Contemporary ART

Edwin

9/21/2014

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Independent Artist

Tags: Drawing &Philosophy/ Semiotics/Art Ontology/ Cyberdrawing/Rhetoric

Antinomies posit simulcrae. Accordingly rhetoric finds paradox where positions outside of semiotics search fallacy. The two use indices differently, the first by displacing strict temporality to embedding of approaches and embodied form as the torus or self- mapping of the uneasy difference between configuration and representation. The latter or ontological realization is uneasy to accept objective and subjective transposal as oscillation only and would state more towards a flux that has moment. It is my concern to elaborate the constructive difference between these approaches without losing the momentum of rhetoric- pathos, ethos, logos or more available expression, context and discourse. Rhetorics are the manifold meaning of creative approach outside of grammar, thus trope in the dual role of program, of innovation “expect the unexpected” in which variety of approach, identity, time, narrative level, create the sense of scale the prefixes any sense of entropy to come.

Trope and Entropy: Dialectic, Rhetoric and Overwriting as a Palimpsest Towards Contemporary Art

Abstract: I identify in this article a tension between art ontology and the poetics of visual rhetoric. This means that the conditions of experience which ontology is at pains to cognize and represent to usage or virtuality in so doing meets elements of the rhetorics. The latter in the moods and modes, temporal embedding and in the embodiment of form to configuration are, taken all together in a state that may be elusive enough as to be intersubjective but for all that retain the echoes, within the art work, of the necessity that was recognized into shifting dimensions of creative approach wherein dimension conceals as it reveals.

The Buckminster Fuller neologism “dysmaxion” as a configuration of the words dynamic, maximum and tension is directed at a visionary new world. Robert Smithson and Mel Bochner in critiquing The Museum of Natural History(Flam, 1966. pp.26-38) similarly take a look at a vision of the New World posing of contingency and disorders in the model of a cultural labyrinth - institution, which essentially is that of colonialism. In a separate article (Flam, p 24) Smithson gives a rationale for Donald Judd which is sympathetic to his own art: stating that there is no room for the subconscious in Judd’s art... the corollary being then that the Museum of Natural History is a kind “room” for the subconscious... as Freud is quoted by Bal (2001, p. 37) “The subconscious is like a man not master of his house” ...

A kind of psychological space for diverse levels of cognitive approach favoring configuration over representation in the sense of a kind of dimension building is indeed the domain of rhetoric and visual rhetoric. Dismissive as he may seem his trademark term “entropy” is his own setting into “contingency” of an artistic avenue of trope in its dual meanings of “program” and “innovation”. The prescient critique of science given by Bochner and Smithson see the program of the Museum of Natural

History as a true oddity in the sense of being a museum of a museum, an encapsulating of a point of view, a time capsule in fact.

John McHale who worked with Buckminster Fuller updated the time line by giving a statistical analysis (McHale- Scalometer.wikispaces) of virtually every aspect of the world of that time. The statistical view of consumption becomes in its way an ironically painful echo...

I believe that Smithson actually worked in the tradition of classical rhetoric and adapted it. A building block for him in relation to the highly rhetorical field of psychology begins perhaps with his interest in Ad Reinhardt's famous engraving of Portend of the Artist as a Yhung Mandala , and Smithson, commenting on the engraving in his A Museum of Language in the Vicinity of Art (Flam, 1966 p.89) introduces the section with two quotes : The Art World was created in 4 days in 4 sections 40 years ago and originally in 404 BC. Today minor artists have 400 disciples and more favored mediocre artists have 44,000 Devotees approximately.”(this is placed in the engraving which is a mandala like configuration of the art world in relation to the broad culture mapped to zones of interaction and meaning.

Smithson contrasts this with a quote of Edwin H. Colbert: “ The immensity of geologic time is so great that it is difficult for the human mind to grasp readily of the reality of its extent. It is almost as if one were to try to understand infinity.”

This contrast of scale between human and geological and human culture is the domain that requires art imagination to speak or experience... levels of cognition, understanding, in short the rhetoric of “pathos, ethos, dialectic” towards building dimension in discourse, recovering intuition in its objects- an appeal to the imagination through sympathetic cords of understanding to both generalize and specify towards meaning must begin with a kind of nexus, a sense of core reality, and the stratifications other geological processes Smithson uses as rhetoric for example can be seen borrowed by Ursula Von Rydningsvaard in her use of fused plywood blocks she cuts into. Yet in the process of working the

mathematical point, the focus on entity experiences dimensions that create a mirroring, and in his enantiomorphic mirrors Smithson essentially show configuration and representation as the imperfect mirrors, for which actual mirrors become metaphor. The evolution of this idea can be seen linguistically in the rhetorical “chiasme” , cross indexing, as in say the Heraclitus statement “the word is their witness – absent while present” As Phillips notes, (course website 2008) Lacan translated this kind of “cancelling” into his mathemes for example inverting the Lesseurian modality of signified/subconscious to Subconscious/signifier, in other word the first case indicating the sub consciousness given form, and in the second giving form,: in the enantiomorphic mirror of mathematics, they “cancel”, one is back at the beginning...

Critique this as “semiotics” which in effect, arriving through the cancellation process that can be attributed to all the Kantian “antinomies” leaves one look for how art poses meaning. My reflection is that art does not pose meaning in the sense of representing but configures it outside of indices pertaining to pragmatics. The mirror (of representation/configuration) is necessarily imperfect, recalling intuition rather than solving it. The difficult assignation of representation and configuration through his personality is the Matisse solution that Cronan notes. (Essentially Matisse simply edits everything out that is not original to his sensibility while he uses a kind of program- thus the double edged “trope” evading “entropy”).

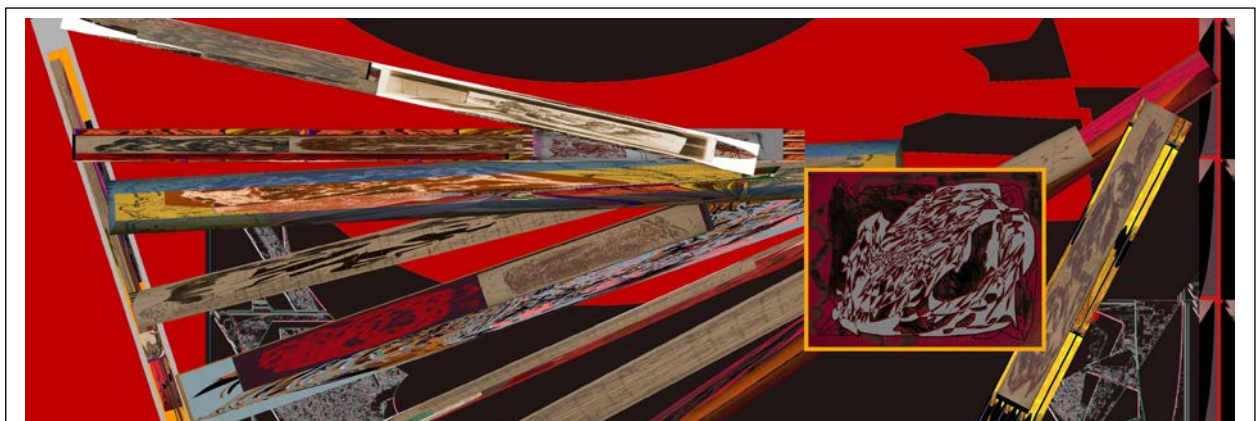
Cronan recalls that Duchamp felt the artist wrestled with the work and then gave it over to the viewer. That the viewer should “complete” the work seems to Cronan overly subjective, but in rhetorical terms complete may not mean finish to a point of view but rather to engage fully and in one tradition “embed”.(Bal, Deleuze, Baroque studies..)- Smithson describes his own conversation with Duchamp he told Duchamp;” You are an Alchemist”... Duchamp...” yes”. (Flam p. 312)The fact that the answer is humorous shows that perhaps Smithson had no idea what to make of it...an alchemy in progress... a

specific instance however of his(Smithson's) interest in psychology as a rhetoric is the in the conversations with Dennis Wheeler in which he goes into "dedifferentiation" (Flam p.207)as interpersonal immersion, intersubjectivity in turn suggests that artist to artist identifications are something he balances with a sense geological time. There is then, in the two quotes he uses the awe of the art world, and awe of the natural world which taken into their natural extension into time and space are imperfect mirrors where the human now all ego, now absolutely non balance each other.

The pun on the word "collection" is structured into the contrast between the collective subconscious as Ad Rheinhardt engraves it and Smithson reliquary like assimilations of geological stoneware.

In the following works I am interested in the psychological colloids of a visual rhetoric that can displace alchemy... or rather, alchemies own alchemy, an alchemist's alchemist...

The first cyber drawing takes the general form of a hyperbolic parabola and creates it out of forms that have been "compressed to create what becomes a species of lean-to in the cyber scroll or sleeve of drawing which in that dimension has different characteristics yet retains echoes of our physiological reflex arcs and cortical integrations within a then neurological semiotic model of media.(Eugeni , 2011).



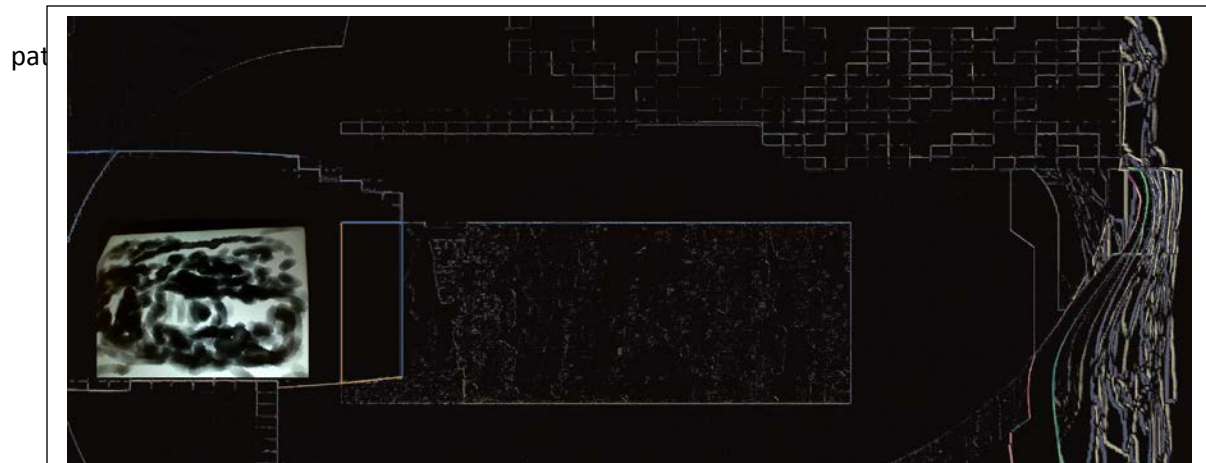
Hyperbolic Parabolic : cyber drawing variable dimensions

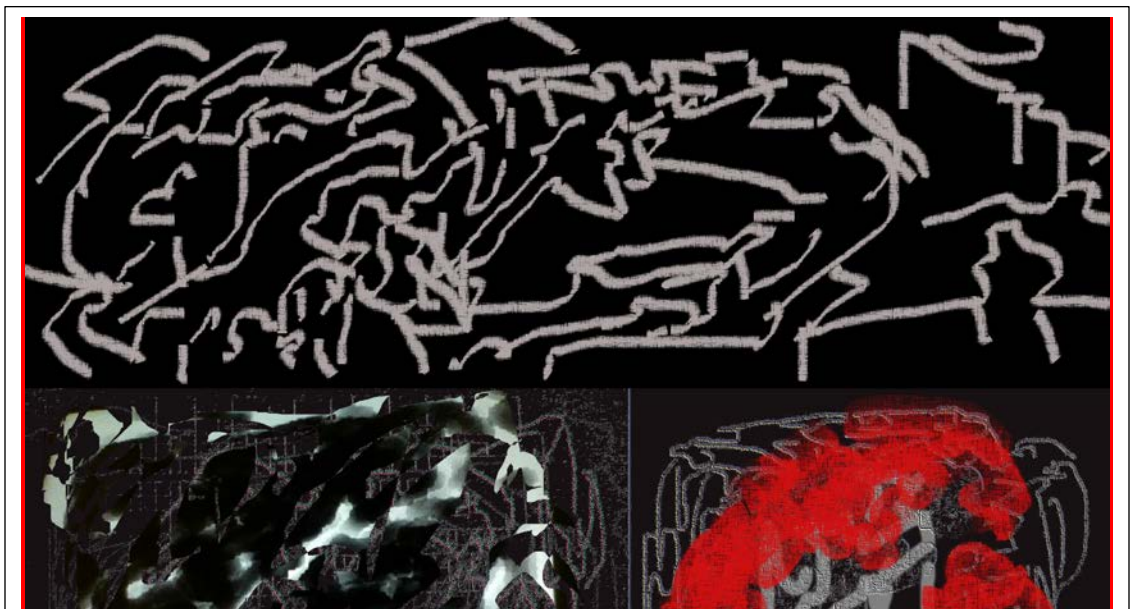
The second drawing is, in the spirit of Smithson, dedicated to the idea of tectonic plates, however the idea has, again, been removed from Geology into the cyber sleeve of virtuality.



In summary: for me the interest in building art dimension, dimensioning experience, is the resource that goes beyond the perplexities of the antinomies that build around duality. The dialogue of subjective and objective, sense and sensibility find in the classical rhetorics of semiotics, ontology, epistemology, cryptology, semantics, narratology, psychology and deconstruction the throwness, slippage and exit from transference that permits through word play dimensions of the subconscious which translate into other media, other "sites", Smithson observes: "all language becomes a language of sites". One would almost expect him to say breaks down into, but he separates from lying and in a sense, Lycee... through his methods. My modes are explicitly different: a total identification to drawing through which motion is identified to thinking, the morphology behind topology behind topography.

The following drawings play with complex mirroring through complex software layering's which wind the formative sleeve or circuit into almost chemical transformations at their overlaps; just as Duchamp's statement "yes" to the response that he was an alchemist leaves the listener to "make something of his rejoinder.... In particular I use forms that mirror on to their like, as though a sculpture exhibition of mirror plated forms that mirror the surrounding pieces, a kind of implicit cross section, which in cyber terms is like text mapping, i.e. placing text into a piece which in its distortions and windings show the





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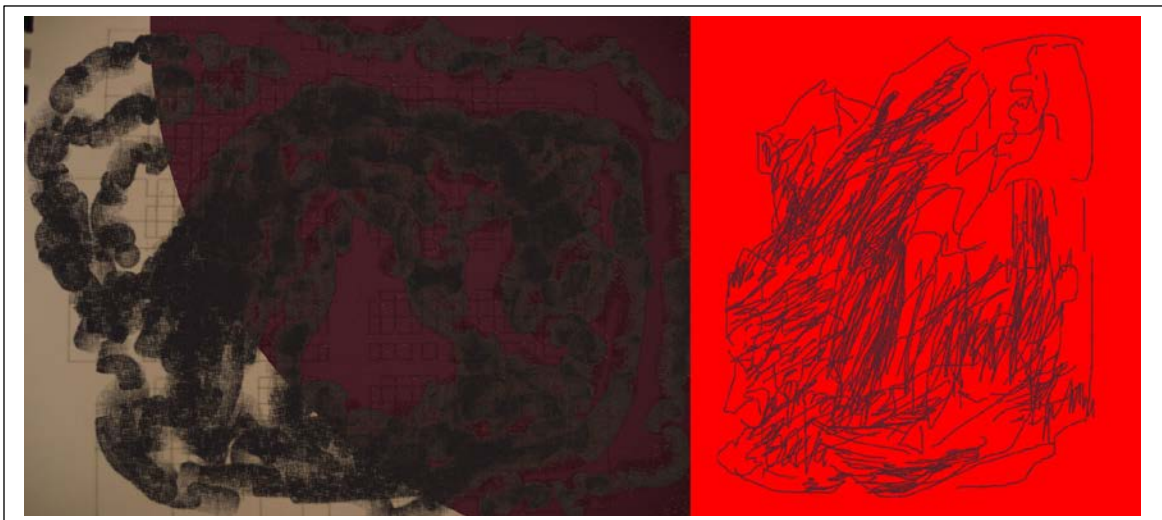
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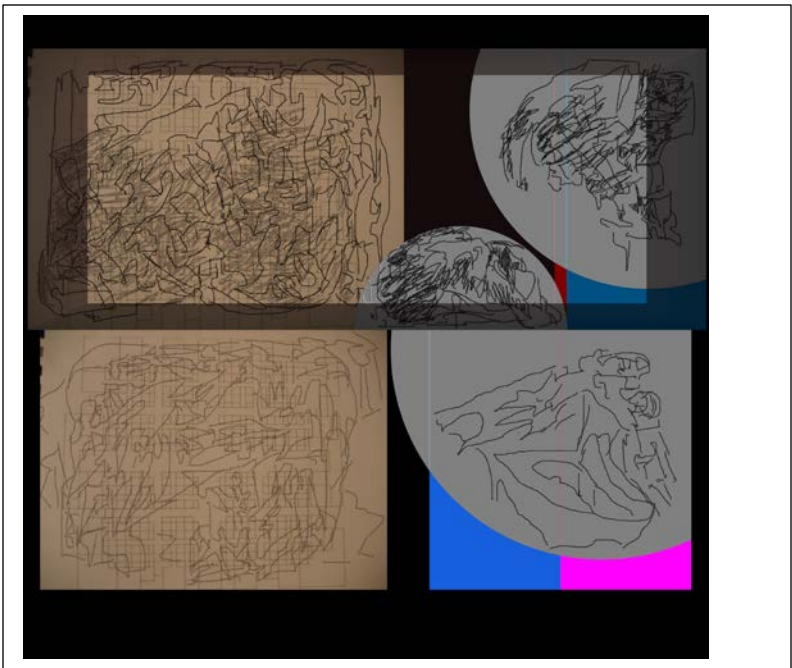
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Artists Statement 2 Information Architecture of Poetics

The Dimensions of a visual rhetoric are in this case a view into subject and object transpose nested in the facultative testing through drawing that relate configuration of the mark or semiotic to the phenomenology nested in the art experience. Representation and configuration become the movement of mind and matter that form a manifold beyond binary operations and interpose moments of transparency and opacity in terms of approach to content as the morphic topography of the art temporality.

I look into the qualitative parameters language offers through visualization, to see is to visualize, visualization is a speech act: in which configuration and representation link the Pre Socratic roots of discourse gauging reality with the phenomenological pertaining to the psychology of perception and its semiotic corollary in which reside the simulcrae that from binary comparison are the psychological colloids of movement in mind and matter that become a manifold, and these two conditions contrast reflexive transparency as mode with the mood of the embedding of embodied construct into the metamorphic topology of that is the dimension building of temporality.

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Artists Statement 3 Accelerator

Consciousness endeavors to mark the circumstantiality of dimensions as multivalued trace elements. That these reflect on new positions becomes a "collection of sites"(Smithson) or language of situation.

As such , the motion embodied within these embeddings between transparency and manifold, scission and folding, mark consciousness as incisive yet malleable. The movement in which it rests is that of transpose between subject and object, and its motivating discomfort is that of interpolation and interpellation in the topology of time generated of a morphology of metamorphic elementals.

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Psychology as a representative rhetoric takes the PreSocratic sense of discourse into a chain of signifiers out of which is identified the momentum of the subconscious upon the moment of the consciousness and both prehensive of the preconscious at a junction of semiotics and the phenomenological in which sensation is adjacent to what will be a state of question remarked to exposure.

Physics in its modern advanced state similarly must use words in a rhetoric: that is ideas such as "spin" or enantiomorphic or the vocabulary attending advanced particle physics must use the elasticity of logic in conjunction with the plasticity of language. (globalism)

The pages below are a book which is modelled on the idea of a particle accelerator and the idea of language morphology in the connection say between "mortise and tenon", "tenet" and "tenable"..

I use abstract circuits of Archaic Asian carpentry forms improvised and within the loops of the computer circuit are an acceleration and simulacra of layering and stripping away. Conventional thinkers founder on identifying transparency (clarity) and opacity (manifold-profundity) as separate occasions or antinomies when in fact they are nested within each other in ways too complex most likely for the human mind to fathom, for it is only given to us to see as far as that clarity we only ourselves occasion upon models of nature that in the end are invention for said to language all becomes art: in that to see is to visualize and visualization is a speech act.

If the elasticity of logic becomes the plasticity (globalism)of language and experience generates consciousness through multivalued traces of mood and mode which model meaning to a

performative contingency (representation and configuration) which become gradients through reflexivity of a manifold spread or crossindexing moderated to situation as consequence of siting of experience then as well also it is true that space is a mental construct upon such evidence of self value in that circumstantiality is read upon the construct of its cortically integrative implications imperfectly imprinting experience to consciousness and thereby creating both. The imperfection belongs to the open arena of consciousnesses own conjecture towards interpreting the manifold that motivates the subconscious to where a realm of transparency borrows its threads.

Sensation as a marker upon its own evidence, a gradient that borrows dimensions as it goes does so to generate the metamorphic psychological colloids beyond anabolism and catabolism , that is to say, associations within a continuum, : are incisive at the sheer of continuum , as interpolation and interpellation throughout the dimensions building out of the binary into the manifold.

Sensation is modelled within consciousness as a continuity of space open to self generated shifts of field or factors of configuration and these constellations as such are objects, realms of mental focus borrowed from the world and returned again by a shift of gaze to space as again, now, a mix of elementals colloids in both world and mind and again at a metalevels of their dimensions of integration in transdisciplinary rhetorics or configurations of point of view as motion in mind and matter at a transformative plane of consciousness which embeds these morphologies of embodiment into sitings of a parallel metamorphosis projecting a sense of scale upon the moment of experience as its consciousness to be.

Whorl world Conflux Aporia Aphorisms : towards movement in mind and material psychology and physics are qualitative

And performative rhetorics in which partiality and extension in space struggle to resolve duality through “ultra rapid” exposure to motion: the particle of physics in motion at speed of light cannot be counted and so a movement in a sense occupies many positions simultaneously: however the idea of occupying a position is residual to the idea of a point become point of view and this may be an insufferable concept because it identifies indices to reality which is really only the very concepts lack of genuine movement. Psychology working at chains of signifiers identifies the plane of consciousness as itself metamorphic: the topographies of temporality are morphic to creative temporality: Smithsons site/nonsite in the scission identify shift of gaze to content as a collection of sites which are language permormative: geological culture and human share in stone for example a material both as close to and as remote from human domain as can be imagined. Culture created there from scratch... scratch as mark, motion, inflection, diversion, originary but not a point.

Particle acceleration corresponds to the idea of a plane of transference, at which subconscious content borrow dimensions to make a language appearance, the susceptibility of these dimensions to merge with each other and in codefining also conceal become part of the creative content of mind and material in which the flux and conflux of space as that which evades associations within only a continuum via vectors of interest according to multivalued trace element that transform morphological arrows(information retained in states of change) by interfering with the idea of state through introducing a sense of psychological colloid to integrate mood and mode to conflux beyond the binary and relate the phenonological to the semiotic through this neurological model revising the idea of organic to implosive and explosive dimensionality in which strategies towards scale events mark mode and mood of an impulse towards general grasp as generative.

Of Anaxamander the pre-Socratic : Just as the first mark contains the morphology of all that then develops as was the Chinese painters belief I tend to believe the first recorded words of Western philosophy contain the potential of a considerable chain of signifiers . Such as these are morphic to metamorphosis and a developing content which has a topology distributed over both the differences of form evolving from binary to polyphonic combinations . likewise consider transparency(subject to object oscillation) and opacity (manifold of embedded experiential horizons) of perception at the nexus of phenomenological and semiotic simulacrae . These architectures of knowledge gathered upon, represented and build upon the senses as a configuration now a topology of the temporality of realizing new potential.

Anaxamander "Up along the lines of usage they pay penalty to one another for their transgressions."

Psychology, as a representative rhetoric carries many contemporary realizations into this phrase, the concepts of "slippage" and of "transference" for example refer to the irruptions of the subconscious in the first instance, and the blocking of it in the second. The Anaxamander phrase posits usage, or the metamorphic contents in which meta levels are precisely, transgression. The rhetorical term "contingency" meaning unresolvable state or better... suggests potential is a turn of phrase that means time that experienced as distance (within transformations) is different than time that is stated between points, that is, motion in mind and world, which drawing so well represents is not an index of a continuum of imagined points and by extension linked "points" of view that become planes of consciousness, but rather in their motion are always in extension, just as the subconscious is always in flux.

"Penalty to one another " pairs transparency as in the Kant formulation" the conditions of experience are simultaneously the conditions of the objects of perception" In contrast and within the opaque topologies Smithson intuits: "All language is a collection of sites". The "collective", - that which is already in motion is falsely interrupted by analysis if analysis insists the scissions it represents are the mood, for they are only mode. A plane of consciousness is not there for a bounded moment but rather also in motion, and rather than an allegory of numbers belongs to qualitative parameter. For that matter, number also , arguably also really in motion... as in the measure of space per atomic densities as probabilities of untrackable motions.

The track and trace of subject to object in the case of psychology (ie Lacan) uses the subscripts and superscripts of formal logic to compare a statement or state with the usage of consideration that belongs to its now temporality... the relation of sign to signifier that Sausseur stated as signified of the subconscious was inverted by Lacan as Subconscious instead the generative state, a kind of verbal cross multiplying or per rhetoric"chiasme"- crossindexing . (As an ABBA motion for example in Heraclitus: uncomprehending they hear like the deaf, the word is their witness, absent while present).

In the drawing below I have borrowed instead, the topology of the Iching to indicate motion through mind and matter via the morphologies of metamorphosis as topologies of creative temporality and the distances created within which arrive to another kind of time which is that of the object generated realization of a new potential which returns intuition.

..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

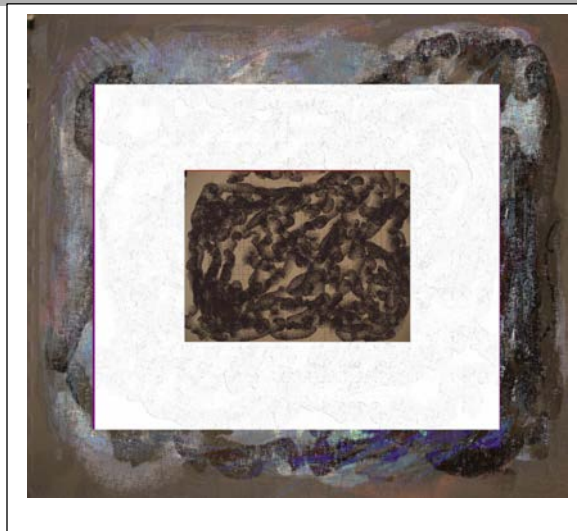
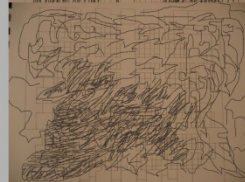
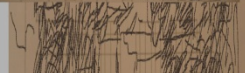
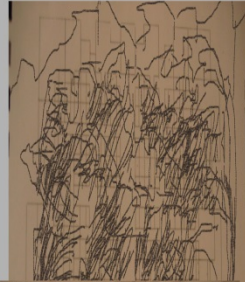
Experience

Consciousness

Enantiomorphic

Representation

Configuration



Verbal Visual Rhetoric: psychology as discourse, visualization as a speech form...

Psychology is a representative rhetoric meaning looking into the human content of the way form follows function through many layers of function language exemplifies, as Smithson says "a collection of sites" relates situation to consciousness.

The philosophic content that exists to language itself at an extension of poetry to poetics, configuration and representation of content, via the oscillation of subject to object and the passage from binary relations to manifold, flux, conflux, thus embody and embed modes and moods of opacity and transparency of expression.

Visualization as means of content exists within the phenomenological as the world represented to senses, and configured to their collective review, of which vision serves in particular to form the concept of these things space. Art therefore is the nexus of form following function at the psychological level of extended sense of what function is as indicated from the aptitude of language to search and find by creating its poetics.

The Fragments of Van

Elasticity of logic is the plasticity of language : global... cortical integration.

Exposure: consciousness endeavors to establish the circumstantiality of space as multivalued trace elements at the juncture of phenomenology which represents to senses and of semiotics marking consciousness within the configuration of "chains of signifiers".. Just as dimension building conceals as it builds so do these oppositions of presentation and configuration arrive at an information architecture which upon subject transposed to subject and subject to object removes observation yet again to the embeddings of the manifold in which are subject the configured form and its topology of temporality as metamorphosis in which then the plane of consciousness is itself morphic.

Binary combinations reviewed to the matrix become a critique of the indices which separate from motion in mind and world: "point of view" becomes in fact an insufferable proposition for it is the mainstay of Zenos paradox that an arrow in flight will not move because at a moment it must contain space therefore not move: in this way he predicates the allegory of numbers by which photography for example establishes stills and then again combined cinematic motion: which is not motion at all but merely connecting dots.

Rhetorics resolve motion in mind and matter to the levels of consciousness they create towards exposure of scale as this generated collective interest becomes a vectoring of associations." Point of view" is a mistaken pre determination of what is instead an inflection in the sense of turning, tropai, trope, the relation of program to variation in which potentials borrow dimensions to explode scale and face.

Motion in mind and material has two representational rhetorics: psychology and physics, psychology may determine between conscious, subconscious and consciousness any number of modes and moods, just as physics in attempting to identify particles identifies yet more, and the integration or movement that resolves these separations, scissions, towards a better inscisiveness depends on the elasticity of logic to become the plasticity of language . The qualitative parameters of art-as- psychology adjust to associations beyond a continuum, nested to interpolation and interpellation while art –as- physics turns to probability, the difficult relations between chance and zero. In both cases sites and situation model object to subject transposal at the nexus of a collection of sites and interest that generates content through the facultative projection of vision as indeed " visualizing " and in which to see is a speech act associated with compound scales of reference , approach, and appreciation which become mood and modality.

Consciousness floods its own broken links between representation and configuration as enantiomorphic (imperfect mirrorings) and in which the axis of inflection are the bias of rules out of order which encounter each other in the simulcrae of paradox and their nested cross index, sheer and torsion. The link of mortise and tenon: tenet... tenable... morphic , malleable, incisive, in art terms, modelling and carving....

But above all, it is drawing which is the motion in mind and material, the original monad...

The subject is experience and its object being gradients into, per Smithson, a collection of sites and situations in which a manifold, through language as its own object marks transparency as a rhythm between interpolation and interpellation ie per Lacan, cutting , splicing and folding as form maps itself and a torus results in the paradigm shift from appropriation of "perspective" as containing the notion of point of view to, instead, genuine movement in mind and matter through the topographicalities of metamorphosis and the the topologies of such Herms: the double hermeneutic or nachträglichkeit of temporality generated of the creative moment, the marks of which, like Hermes of the myths are the stolen fire and winged feet of the fiery ether psychological colloids of mood and mode in more than flux the conflux of an ultra exposure of artistic proof: every movement has rounded upon itself to explode a new dimension, dimensions upon dimension concealing to that partiality of view which marks to remark and so far forth the concept created and the aesthetic destroyed upon a higher need in every case a kind of drawing.

Verbal Visual Rhetoric: psychology as discourse, visualization as a speech form...

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CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE

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The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to make more elastic the relation between subject and object. Accordingly a spatial plasticity of language in terms of point, mark, line, plane volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bal (2001 p.47) "[Topology destroys linearity by making embedding not sequence a principle of narrative time- a body within a house](#)". Thus we may interpret her neologism of topology as the facultative projection of point of view as configured into discourse; essentially rhetoric, (traditionally defined as ethos, pathos and dialectic or more availably: context, expression, and discourse)

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality embedded within the throwness of cyber art. My works find the cyber sleeve or circuit to be like throwing pot on a fourth dimensional wheel; in which the new temporality and potential are a manifold- and an invitational rhetoric of form-in- the- making.

Opening Gambit:

As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea Bal develops relative the Baroque in *Quoting Caravaggio* (1999, p.7). *"To understand this, I can best draw attention to the insistence, in anthropology, on shared time as The epistemological requirement"*. While the Baroque through an interest in displaced point of view such as Lacan's *Four Fundamental Concepts of Psychology* (1988, p. 88) relates to Holbein's Ambassadors as exemplifying anamorphosis, distortion, (it is also true that per the manuscripts and observations of Piero any point of view may be a perspective version of another kind of form. Therefore these evidently dual themes of interpretation, and of construction divide over the potential of configuring a point of view to shared perception. Shared time then can compare past and present, but also, as embedding multiple states and potentials have a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant *"the conditions of experience are simultaneously the conditions of the possibilities of experience"* (cited in Heidegger, 1992 p. 138).

Therefore: between cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that embody form as mapping its resource, in the Renaissance for example the torus is the mode of the contour line which models, as Michelangelo draws/maps, In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. In Cubism the rupture of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism. Moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as "closure, intersection, opposition" embedded to library science and by implication, cyber archives, and suggestive as I will argue: of archive as art).

I enter my own sense of form through the agency of the French word “tracer” which essentially means the state of mind one is in while actually drawing, open to the subconscious. The forms I use are archaic Asian joinery forms improvised into abstract arcs that intersect with the looping procedures of the cyber space as I essentially draw by carving light. In my first project here I begin with the theme of interpellation, and interpolation for giving the grounds for my sense of the connective lacunae my drawings make of the cyber loop.

Interpolation /Interpellation

My projects began in this series by photographing drawings out of hand in my near environments so that the drawing forced the camera to be like a graphic print as it were, interrupting the photo process, with interposing, creating an interpolation. Rhetorical terms such as interpolation and interpellation relate subject to object, by emphasizing subjective and objective states and transition of communication as , essentially, -“poetic license”.

My first gesture, then, of disrupting the identity recording process relates to Lacan's take on Cezanne (1988 p109), which in he explains as interrupting fascination through the artist's hesitations and shift of gaze as diversion into a more cognitive state.

In my case I wish to disrupt the spell of photography as being identified with realism that essentially turns into an over determination of a “*mechano poetic*” to use a term coined by Seaman (p131999 PhD thesis): “*I use the term recombinant sign to refer to the operative nature of the signs within the mechano-poetic mechanism*”. My drawings embrace the mechano poetic, but at the difference of using the mechano poetic as a form of drawing in and of itself enabling the physicality of language that drawing embodies as configuration to the senses through the senses upon sense of meaning as the nature of nature within human comport.

This first drawing then takes up something like a theme of metamorphosis embedded within interpolation, the photograph metamorphosing into a kind of drawing-print....



In this drawing the photo interpolation has been moderately introduced into the computer environment: splicing's, yellow stripe, faux paper....

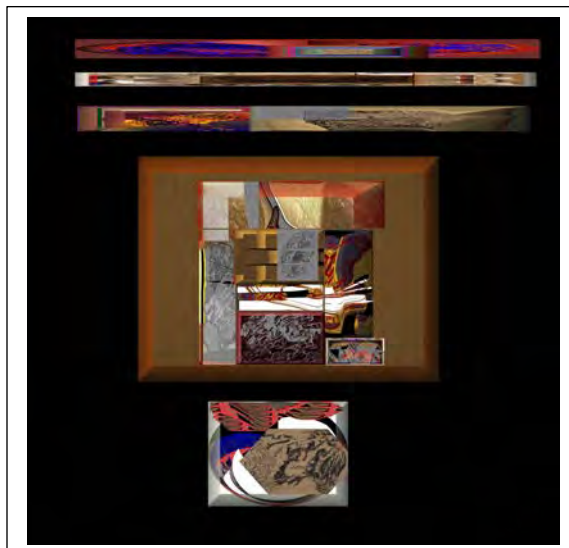
Axes of a Visual Rhetoric:

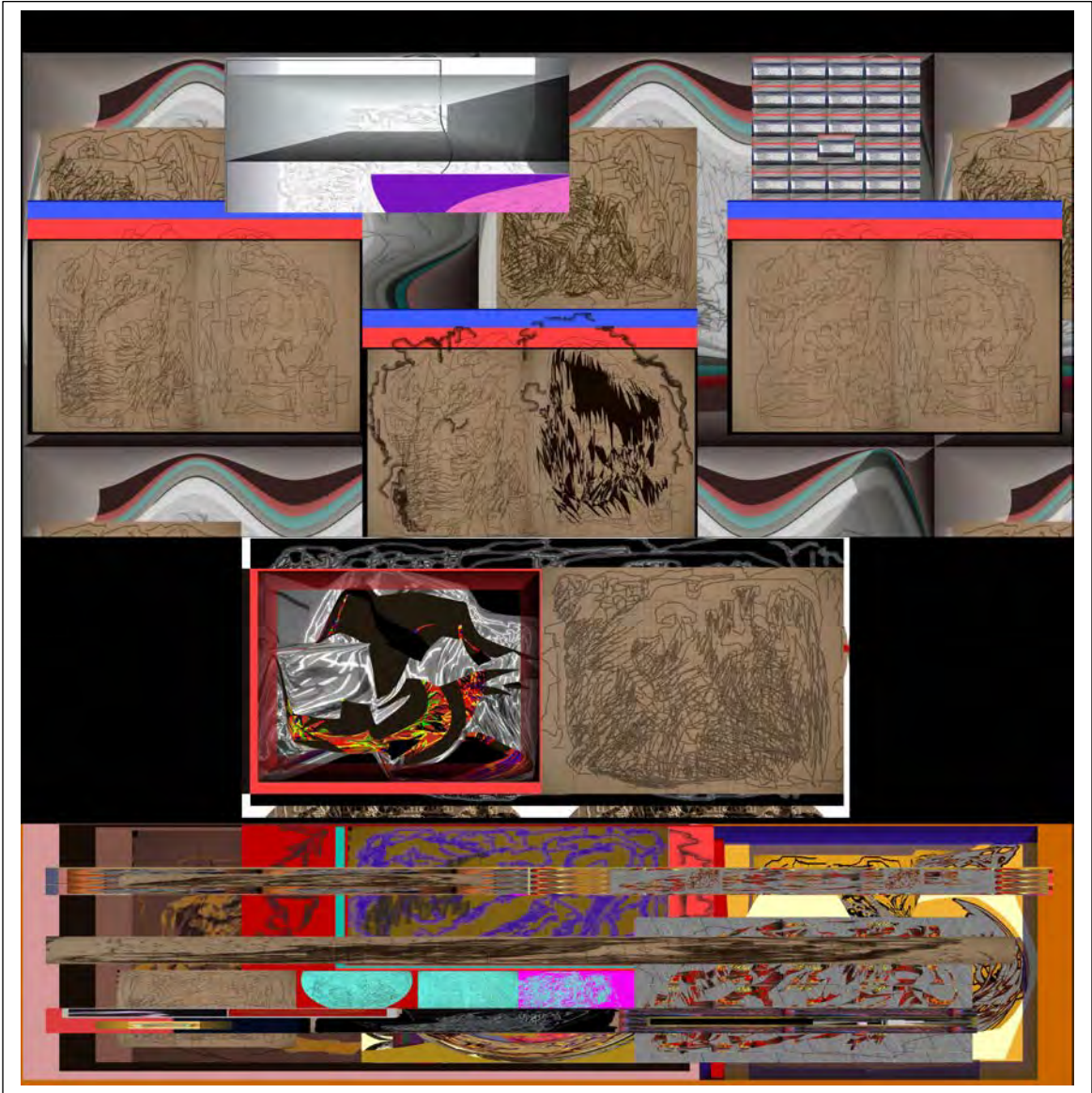
The second state of the project passes from interpolation to interpellation by focus on the software drawing and its mode of inflection and embedding of process, ideas which are a passage from a semantic sense of distinction into, now, the semiotics of the media and in which sign and signifier are in

the mode of a chain of signifiers as *Phillips (2008)* cites of Lacan to *indicate* as the open realm of the subconscious, or as I have opted: "tracer" or more simply: drawing. A chain of signifiers is in the realm that separates metaphor from metonymy ie the form is a case of substitution, as for example drawing and photography of each other in their interpolation while metonymy is the range of adjectival bracketing's, proposed states, not over determined by a case of substitution but in flux. The relation of the Baroque sense of a manifold that I have indicated through reference to Bal are in turn reflections on Deleuze's originary article on the Baroque fold and Bal quotes him (p48) in terms that appear to place his modifications on "inflection" as a kind of drawing which he wishes to modify to a more map like entity and his mental model is on the "paradigmatic axes" (*Phillips 2008*) The paradigm which Deleuze proposes appears to alter the inflected torus to a non- inflected torus that produces something like a hyperbolic parabola per the Bal citation: "Moving from a branch of inflection, we distinguish a point that is no longer what runs along inflection, nor is the point of inflection itself' it is the one in which the lines perpendicular to tangents meet In a state of variation. It is not exactly a point but a place, a position, a site, "linear focus", a line emanating from lines. To the degree it represents variation or inflection it can be called a point of view". And correspondingly Pevsner's dictionary (with Honour and Fleming) of architecture defines a hyperbolic paraboloid: "A special form of double curved shell the geometry of which is generated by straight lines. This property makes it fairly easy to construct, the shape consists of a continuous plane developing from a parabolic arch in one direction to a similar inverted parabola on the other".

The point that interests me is that the difference in axes between the paradigm fold hyperbolic parabola,, torus etc. as the semantics of an epistemology can be far as rhetoric is a case of discourse both Badiou and Wong have commented on Lacan's connection to the presocratics,(*Wong 2010*)relating him to chance via Democritus and the idea of random movement of atoms, and Badiou (1997) to non- connection- that is, Badiou stresses the attraction of the topography of meaning as not being "about" or signified, but somehow actual to form, discourse, shared by Lacan and Heraclitus.

In the drawings below I entertain, a diversion of the Baroque idea of anamorphosis or distortion, through use of the computer compression of drawings, the stripe you see are compressed drawings, but the overall activity is transformative, generated through the flux and hold creativity now exerts through the drawing *inflection* in new terms. The shift from the paradigmatic axis is now on an axis of flux, linear transition rather than substitution as *Phillips (2008)* indicates according to one model, but which in the considerations of topography is less linear as we have seen with Bal.



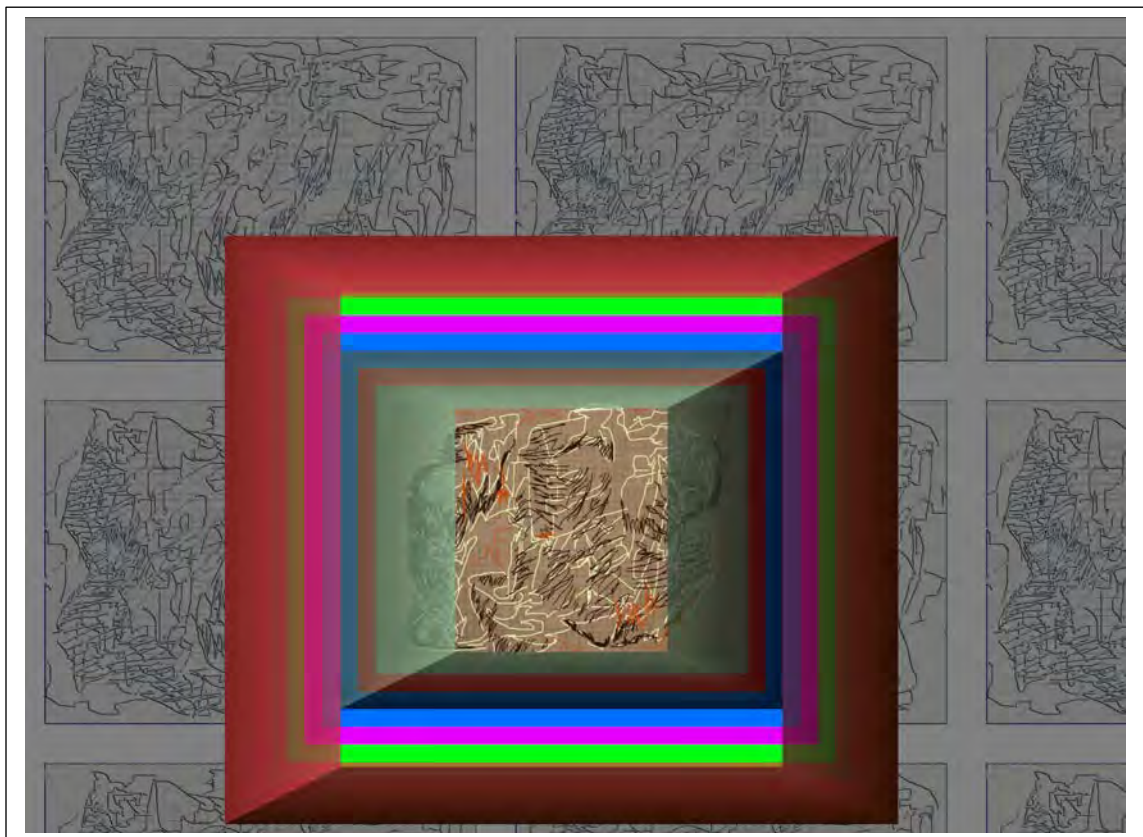


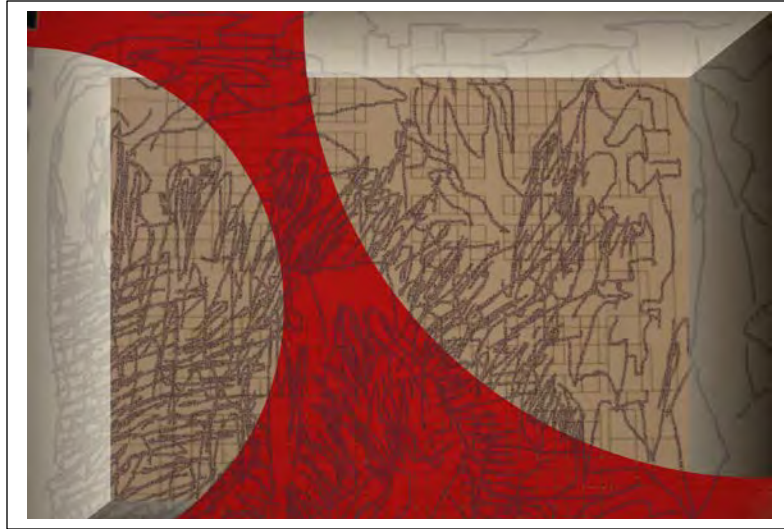
Button Forms and Abbraciari

The computer button or plaque like form is a reading of virtuality, it gives focus on the difference between “framing as we are accustomed to it and new kind of reading comparable perhaps to the Medieval “ivory” in that a certain zone, in the case of ivory and in the case of the cyber button a virtual dimensioning that absorbs and creates information-as –form much more quickly, assimilating diverse origins responsive to multiple threads. It is very defined, i.e. demonstrates a “closure”, translating the diverse threads into its common thread of dimension and so gives a sense of intersection of multiplicities of virtuality/dimension : nouomenon as it were. The idea of mass and volume correspondingly gives immediate tension to the information island and so generates a structural opposition to flatness, and its orders therefore are a generative rhetoric of mark, line plane, volume and mass which I like to support in my presentation as a kind of growth from stripes is they marking hatch or a color slice.

Closure, intersection, and opposition-the terms mentioned are the rhetoric of Boolean sets, i.e. the logical language of computer science apparently inherited from cubism... Another term very applicable to the form is that of abbraciari, a term Alberti used in relating to the Renaissance debate of the Paragone ie relation of the senses to art, the term is inclusive and means hug, espouse, comprehend, grasp, measure or in other words come to terms with through a kind of touching upon. The term syllepsis, meaning adjunctive clauses which link vicariously also applies as in a conceit, in (*Heraclitus* (see

(Kahn p.281) the word is used in its original purer sense of “touching upon” as in “*Grasping’s: wholes and not wholes*” (syllepsis meaning approximately grasping).



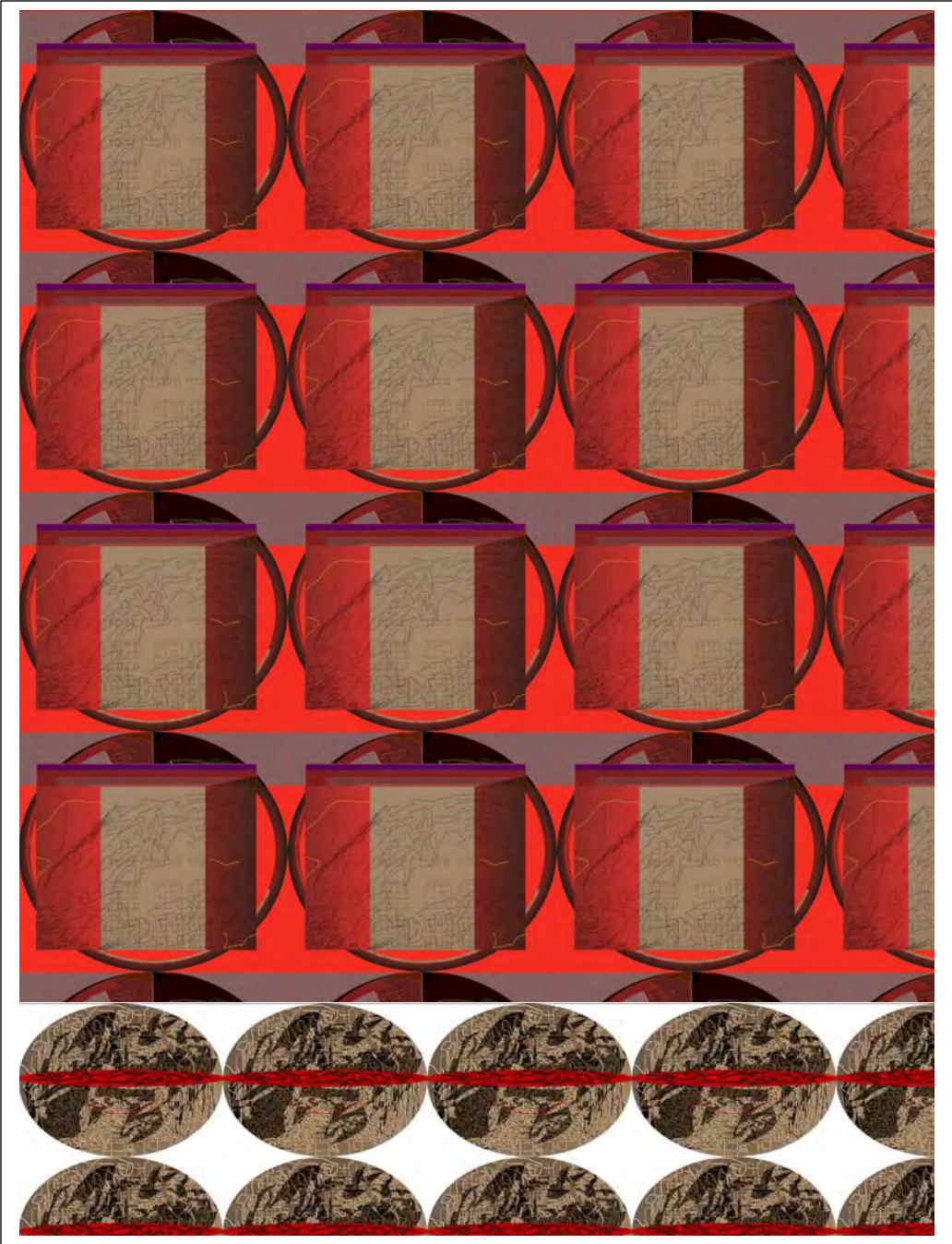


Tiles “Tuche” and “Klinamen”

The pattern block as such has a morphology, essentially that of printing, - the print block” i.e. I like the print your are wearing”... Cyber space in its virtuality allows the block to go back to a more Michelangeloesque connotation.. By creating “buttons” in which the embedded modalities of drawing have a different chemistry and interactivity in the virtual than exists in the material world. These, while maintaining to the drawing hand the spatial implication of the diagonal add a new resolution to compression as a form of gravity displacing anamorphosis as a model of distortion. The block then configures to virtuality as new potential.

The rhetorical value I assign to these works belongs to the realm of “tuche” and klinamen which *Wong (2011)* observes as atomist elements via Democritus that Lacan adapted towards an understanding of Chance events. The Greek understood atoms to group by chance, and the cohesive nature covered by tuche which has a sound trope to touch- touching upon. They exhibit in their randomness a kind of chance event that klinamen means, and stressing a diagonal .The diagonal as a symbol of space belongs very much to Western hatch because the mirroring of justification of cross sections on both sides of the diagonal represents the space of the event. The concepts of chance and of zero as in the termination of certitude that chance events thus implicate and reflect in measure of the cyber drawing offset relation to printing , the tradition of “states” inviting the unexpected now a more direct topology.





Architectures

Because “*form follows function*” as a rhetoric has become somewhat over-determined in perception to mean something like an equivalence, the “follows” term should perhaps be reconstrued as a “contingency”. Contingency then, as a rhetorical term belongs to my sense of a morphology, an architecture really, of drawing-as-form which in the cyber realm can propose ephemera into that new space. Lacan identified architecture as that which is constructed around nothing, or rather, emptiness as in *Ethics of Analysis* (cited by Holms 2003) “*Before the systematic establishment of geometric laws of perspective formulated at the end of the fifteenth century... painting passed through a stage in which various artifices made it possible to construct space. The double band that appears in the sixth and seventh century on the walls of Santa Maria Maggiore is one way of treating certain stereognoses... the important thing is that at a given moment one arrives at illusion. Around it one finds a sensitive spot, a lesion, a focus of pain, a point of reversal of the whole of history of art... that point concerns the notion that the illusions of space is different from the creation of emptiness. It is this that the appearance of anamorphosis at the end of the sixteenth ... century represents.*”

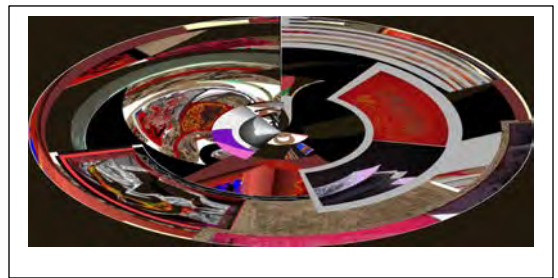
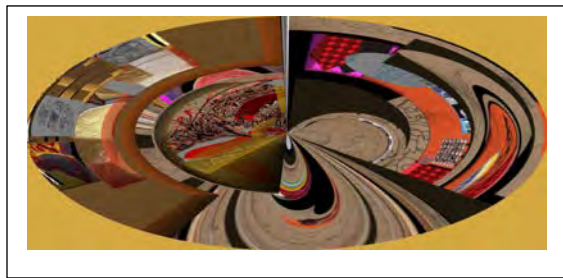
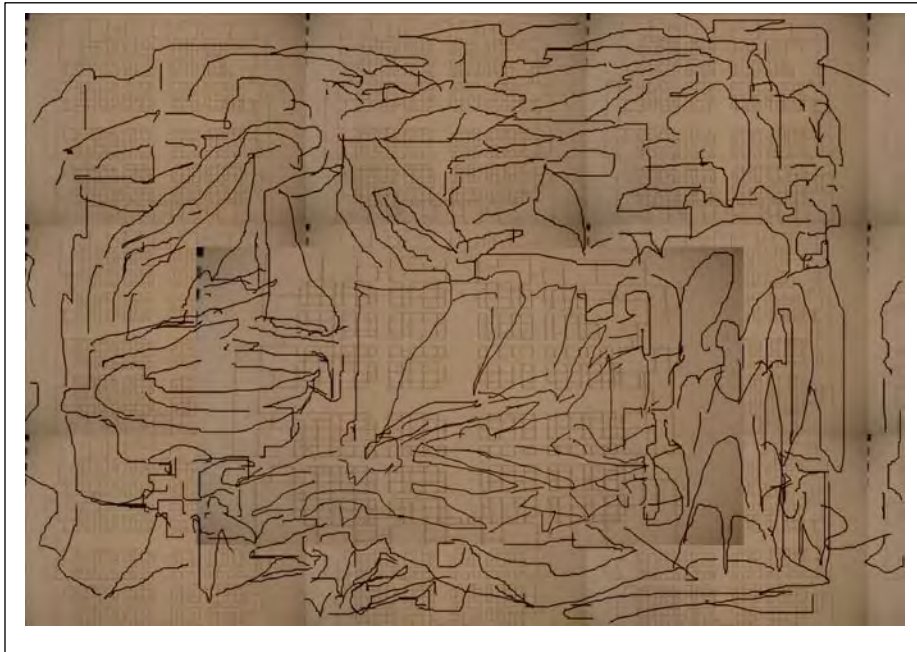
In this light , Kant’s apperception previously quoted according to Heidegger ” the conditions of experience are simultaneously those of the objects to experience” encounters contingency (and paradox since perspective was invented by an architect, “scientific perspective is a perfect example of a rhetoric in which a point of view is configured- from architecture to” science...).

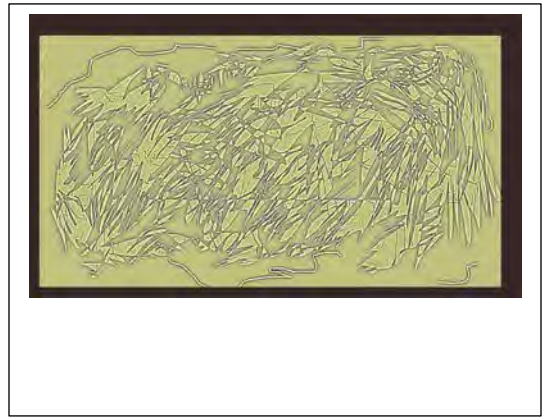
Anamorphosis figures in the quote – elsewhere in the document he mentions Holbein’s famous example of the Ambassadors painting (skull painted on ceiling that only makes sense from one point of view in the room). Another such example which has intrigued me is Angelico’s San Marco Monastery where the bands that go around the room, along with painted symbols for windows run in relation, and variability, to the painted frescoes in monk’s quarters(where the Monastery was dedicated to vows of silence (“conditions” ...). This is also a case of anamorphosis because one must be in the room to get the effect, perhaps not necessarily in one place in the room, but a reproduction will not carry the information, thus the paintings become anamorphic in relation to the reproduction and also, through the physical fresco bonding of image to architecture.... Not just wall...

In the case of cyber art not tragic drawing projects of architecture there is an inversion of this process, you must be in the virtual realm to get the effect, as it is “built” there.

Note in the Lacan quote the startling use of the word *stergnosis*: this is a kind of neologism where tactile discrimination is displaced to the body's sense of self at the time of knowing, in this case the moment of finding the generative point of view, establishing a 'residency' and corollary to building around nothing now building in virtuality....

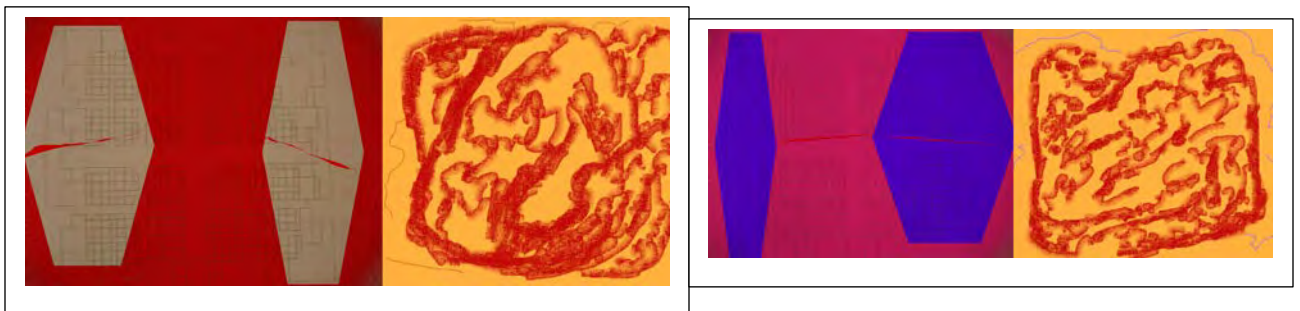
The following project is such an ephemera, and constitutes a "dragonfly and butterfly house", along with "tectonic plates", i.e. plate ware designed for the interior which is its portability, definitive sense of variable placement epitomizing "contingency".





Architectures 2

The following drawings continue to explore the theme of a visual- verbal archi-tec-tonic through relating organic to geometric abstraction . The geometric form of a hexagon used is exactly that, it is bracketed by its verbal denomination as its configuration. On the other hand, the organic mode of drawing reflects on something *Eugini (2011, p. 3)* has termed the “*neurological model*” of media semiotics: meaning that the complexity of inter-activeness of cyber space relating to its construction, fielding and streaming, projection, and temporality are all issues similar to new realizations that the body is far more complexly organized than just a left and right brain cortical integration, involving really all manner of zones that receive , generate and organize information, ie taste has to do as well with sensors in the stomach... Therefore in art terms the sense of “organic” can be contemplated as having over time experienced a history of usage and definition, the Assyrian root word “*Skrrr*” relating phonetically scratch to sculpture has been mentioned in relation to Brancusi by *Mola (2005)*, covering the genesis from touch and mark in dirt to scratch on bone, engraving, spot on clay, brush on rock, bas relief , freestanding sculpture, drawing in space, and drawing in cyber space as a sculptural carving of light through drafting. Along the way of this temporality we can see that the organic knit early masonry such as Cyclopean walls, the interest in anatomy, and abstract expressionism are all different takes on what organic means. My reference to rhetoric indicates an appreciation of what might be called psychological colloids, i.e. the attendant states of mind of these artistic proof in the variety of their staging and framing into flux.

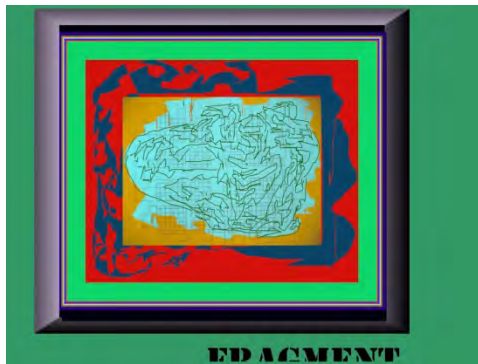


Underwriting /Overwriting: Synecdoche

Overwriting in art we are familiar with through Jackson Pollock, as the successive states of a palimpsest turned to a visual rhetoric of painting as drawing, and in the case of Robert Smithson the artist as writer would go back over his ideas and arguments that similarly over-rode the territory, changing the idea of a dialectic into that of a fantastic tableau of cross currents, suggestions, revisions, diversions, fragments, second thoughts etc... closer to “anacoluthon, or the use of something like daily speech in which we use fragmented contexts, syntax, observations... reversible logics... dislocated observations, extended clauses... broken clauses, incomplete sentences and run-ons...

Underwriting we are familiar with through Rodin and Nauman, i.e. the fragment which stands for the whole as in the case of Rodin- a synecdoche. Rodin’s interest in Cambodian dancing is in my opinion also related to the interest value of hand positions which in the dance are the further motivation of mudra origins, hand signs indicating meaning in the dance ceremony, symbolic, and also in terms of the order of the immediate space of production in its own temporality- a kind of sign language.

Nauman characteristically makes fragments which he extends through their usage in environments... an early series of his etchings play with the formality of hand gestures which I notice are exactly related to particular illustrations in a rare book on Mudra by *Dale Saunders .1960 pp.69-119*) I found in Madison where he schooled in topography... reinvesting as it were the idea of topography from the rubber sheet mathematics he studied to that by which one know as though in the palm of one’s hand, such stereognosis belonging in fact to a high faculty of cortical integration.



In my works here represented I have simply used letters whose scale fragments them but which are visually completed in the same way that one makes visual

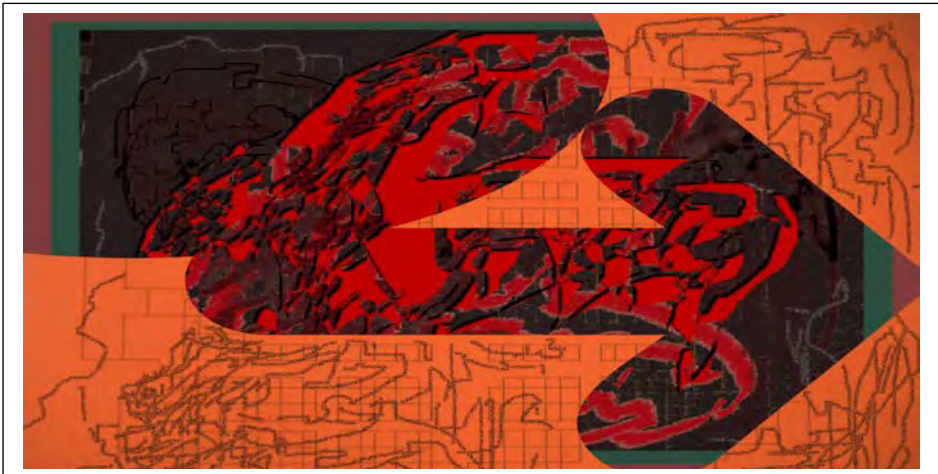
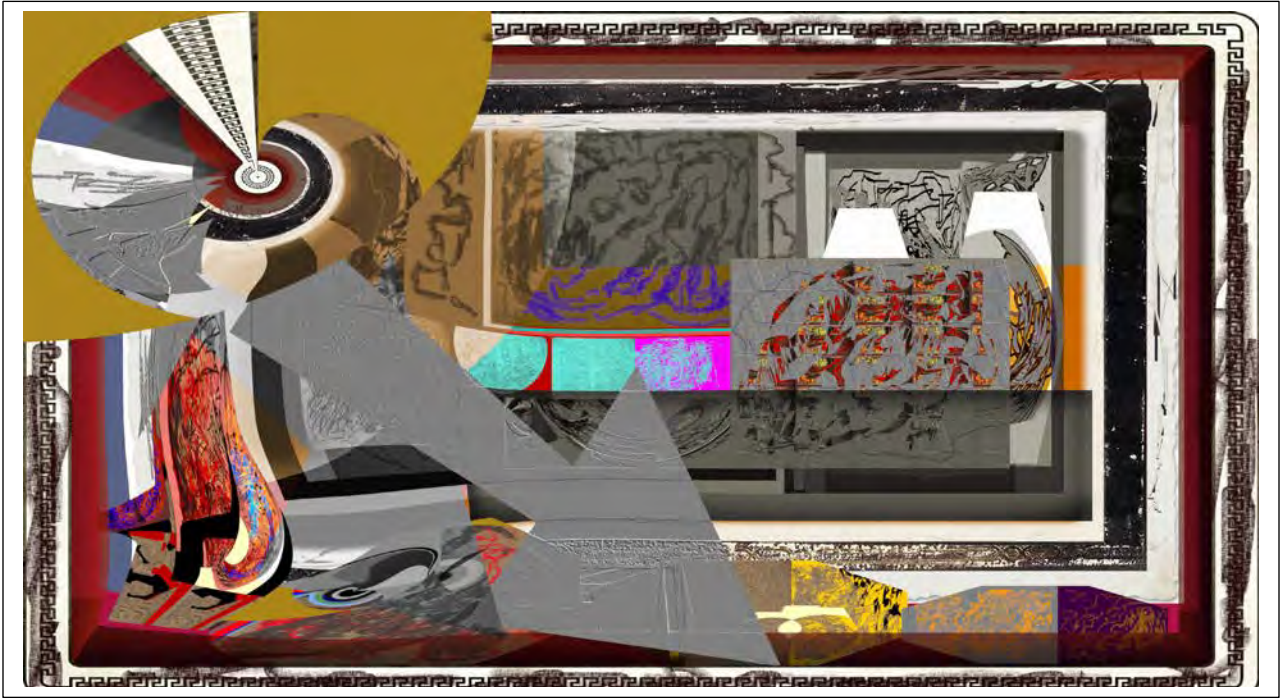
connections by completing and connecting open spaces, bringing the lacuna to its junctures and passages.

Arrows

Closely related to the project on underwriting is the theme of “arrows” initiated in this one. In Logic an “arrow” indicates structures that are preserved through operations between sets (a topography). In *A Thousand Plateaus (PP. 1-25)* Deleuze argue against this, stating that deep structures are not maintained in in change but are completely metamorphosed. He would then take issue one might expect with Pevsner’s Dictionary of Architecture in which architectural firms have been catalogued with an eye on using them as discrete formal elements to be reinterpreted.

In drawing, the idea of the arrow in relation to the mark is that of a flourish, a gathering up of vectors in the drawing motion in which the point informed to some degree by the anatomical cision establishes depth of entry, and gathers up a variety of directions and overlappings of the mark moving around the point which also has a kind of symbolic value similar to the logical “arrow”. For me the feeling content that generates this motion construes of mixed metaphor, it is like the sculptors drill, or carving light, like bending wire or pressing wax, throwing a pot on a fourth dimensional wheel and so forth, metaphors of physical feeling which carry the sense of language preserving bodily physicality in its spatial extensions of meaning, configuration of sense, thus my work in in the realm of a neologism I coin as “psychological colloids”- what Aristotle attributed to rhetoric as “artistic proof”, and my interest and training in printmaking identifies a trace of the printers “artists proof” and “state” as examples of these “psychological colloids in which states of matter, states of mind intermingle at the resonance of artistic license in the drawing mode of the cyber medium which is a hybrid of drawing and printmaking at the remove of threads of virtuality within the media .

Therefore in relation to Deleuze’s reservation I find the word trope in its neologistic sense of revising “program” to mean “unusual combinations”(to quote Degas) sufficiently covers the overlap between rhizome as metamorphic and trace as morphic in the context of my own cyber drawing experiences.



Arrows....

Underwriting/Overwriting: Double Hermeneutics of Superscript/Subscript

Writing on the Drawings of Eve Hesse,) *Ettinger, (2006)* a student of Lacan introduces the idea of subscripts and super scripts as used by psychologist to identify a subject as introduced and the state of mind or dialectic as its thread or virtuality. At first blush the idea is just a denomination of standard Logical notation, however it is worth reviewing that Lacan himself was reversing the relation of sign to signifier that Saucer had put forth in which the sign is relevant to the conscious, as a conscious act of signifying into the more mysterious generative subject, whereas according to Lacan the act of signifying is itself within a chain of signifiers open to the subconscious, and the subject was the conscious end.

Therefore, commenting on this reversal: John Phillips relates the difference between metaphor and metonymy: that the former is paradigmatic, over determined, and the latter in a state of flux and substitution- Lacan's mode abandoning the paradigmatic for the moments identified within a flux and chain of signifiers. (*Phillips 2000*).

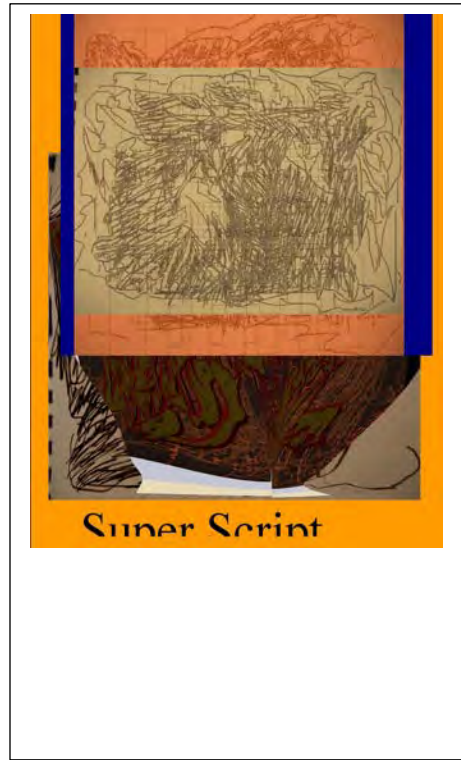
The movement of a psychologized philosophy that attends to the movement toward a trans-disciplinary ethos (natural home of drawing) is in my opinion marked, correspondingly, by the use of the neologism, there is Deleuz's "rhizome", Lacan's "mathemes", and Smithson's take on "entropy" for example, as well as Bal's use of "topology" as introduced at outset as well as the variability of "trope" between program and innovation.

Smithson as I relate is evidence of "overwriting", that is going over his subject from so many angles that he transforms it, (and what he says about it) as a species of "double hermeneutic" (act of study altering the subject- as in the social sciences). In his writings he includes Ad Reinhardt's (Flam 1996, p.89) Portrait of the Artist as a Jungian Mandala, a drawing map in antique engraving style that develops rings of social spheres that envelope the arts. He shows where Cezanne's spatial envelope gets pushed and mailed...

That art encountering its own objects through artist to artist identification is remarked on by Bal in explaining her book title Quoting Caravaggio: a Preposterous History :(*Bal, 1999*) namely that the pre, and post elements of preposterous as disengaging from “posturing” by resuming dialectic, or as Bohme has put it developing the Rhea mode ie raising to view a second time , reviewing, as the trope of relevant to “levant” which means to raise to view; (relevate = relevant) (*Wholeness and The Implicate Order, 2008 p.66*). Developmentally then we see that a sense of axis accrues, formally we encounter the paradigmatic axis vs the substitutional axis per Phillips, in relation to the conscious and subconscious, sign and signified... in relation to temporality and the according famously “Janus Axis” of time past and present as cortically integrated. “Overwriting can mean thematically as I indicate, or also, in some of the projects Bal reproduces, the artist actually writing on reproductions, or the glass over paintings etc...

In the drawing that follows I am taking a cue from Seaman (citation) who introduces Duchamp towards the idea of text mapping, originating in Duchamp’s roto reliefs through text on a spinning record entering a new optical and temporal dimension. This axis continues in computer art, in which text in relation to image rather than written on a plane surface indicates a traversal of the information circuit in strikingly spatial terms...





Morphology

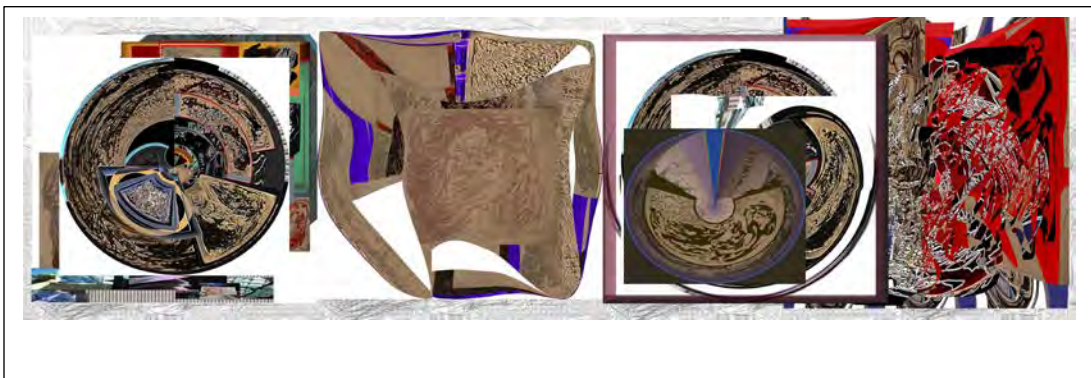
I define Rhetoric as the art common to-generating epistemology, heuristics, narratology, ontology, hermeneutics, heuristics, cryptology, semantics, semiotics, in short the facultative development, staging, framing, inventing and sharing to new interests of point of view shared through discourse as gauged by language. A seminar at the Amsterdam Institute for Criticizing Culture (*ASCA :Engaging Objects 2007*) presents the “gauge” element as pertaining to a pledge, something thrown down, like a glove,)and Heidegger famously introduced the term “thrownness)... meaning approximately the state in which we come across ourselves, Interpret ourselves to our selves –*what one gathers...* (*Early Greek Thinking 1984, p.63*)

In the interests of a visual rhetoric the terms that present point, line, plane, mark, projection overlap with verbal space,: point of view, line of approach, plane of consciousness, mark to remark, projection to project... thus Cezanne in his youth, was more proficient at languages, and Zola at art, yet at the overlap of fields a kind of chiasmus transposed them.

The generative creative mode is that which is a morphic sensibility, takes form assumes form becomes form, changes to move, and its artifacts share to topology the abstract common denominators that link verbal to visual modes. The specifics are topography, actual things as made, presented, and represented.

The above definitions are highly personal, my artists statement, but they prepare the verbal visual space of my projects in which morphology then for me is the critique of returning to an emergent sense of formality in the eruptive context of a new sense of organic form which is in virtual space.

For example: in the pair of drawings following - the form has devolved to a sense of compression, drawings are morphed by such compression as a corollary to the pressure of the hand. In a sense they are cousins of “anamorphic “ works through the sense of distortion , which because they are in a series, are restored to the sense of the original field, but at the difference of overall experience of the series as the generative whole in which point of view is intuited within the overall experience of contingency and transgression.



Archives

I consider the creation of the Archive to be the primary example of the object mapping itself, and correspondingly my art as such has to do with creating an archive: archive as art. I am interested in preserving our cyber culture, which because of the constant technical innovation is constantly in danger of creating obsolete objects. I am interested in those organizations therefore that share this interest, towards which I can share my art for the future.

My archives are created as labyrinths, in which through PDF scrolling the fluid scrolling of boundaries take one into an immersion scale different than that of previous art forms. In a sense the idea of “dimensioning” then takes on a metaphysical /physical dialectic through the poetic license.





Labyrinth and sections

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Drawing Visual Verbal Space

Rather than text mapping of the drawing space these works which are meant to form a tab on my web site mean towards apophasis (the word Steve Miller uses in The Joker means negative proof) in the antinomy between writing tracing the path of the computer field and the opposition which lies in the fact the drawing forms are joints , a kind of visual vocabulary of architecture scrolled abstractly and hence as embodied form reverse the process, the images in the presence of words I have selected in a sense map the terms. They do so by a proxemics by which I have selected titles and key words, subtracting all detailed writing connections between them, instead , that which the writing was about is now formed by its own relative nearness to the former subject now become object and in a sense the whole matrix returns to an intuition.

Flux and Conflux Then and Now.

Simplicity and Complexity Alike are strategies for creating consciousness through the preconscious and subconscious, the latter making of the threads of experience a selection into morphological approaches which vector what is alternately known or prehended to ongoing perception of and thereby through a poetics thus recognized into what is accorded my neologism: "qualitative parameters". This is the realm of rhetoric out of which psychology is a representative rhetoric, and represents as well there fore the tension between configuration and representation which are the topologies rhetoric builds out of the dimensions of experience as generated through the time of their making, time embedded to event and process, as a manifest and manifold dimension of consciousness creating experience from circumstances.

This impulse to identity which I have described in my neologism as besides (meaning separate from) that which is beside (meaning close to) measure (parameter meaning beside measure, or according to measure) makes of these paradoxes the inflections of antinomies of which speech grades potentials to thereby startle dimensions into being . These inflections of consciousness which mark experience form it thereby into experience, experience and consciousness then being the underlying topographies of representation and configuration which in turn arrive to mood and mode.

According to this case, which is that of rhetoric, and of psychology as being a representative rhetoric, the mood of correlation meets the mode of co definition in a polyphonic context of psychological colloids through the movement of mind and matter in which the elasticity of logic the mind traces of world process the marks of a plasticity within global deterritorializations that find the semiotic niche or resource recognized available to necessity and in which cognition is really another word for aesthetic, where vision is viscosity and viscosity therefore a speech act. Accordingly the transpose from subject to object is ontologically within a manifold: transpose becomes a manifold, configuration a self mapping or torus.

Game Plane Frame Archaic Arc Light

In this structuring the main idea was a high definition montage labyrinthine palimpsest of water color like forms from a tablet, contrasting with the computer software that has a dry look and on the form I traced a framing motion like drawing with a flashlight that suspends the ground to a kind of receptive ghost field into which drawing I then interpolated over the wetter ground the dryer image. I then inverted the ground and gave it an embossed function: The edges of the field then look like the platforms that Rodin rotated while drawing silhouettes... then there were some other elements...

The space can be like a mirror plated sculpture in an exhibition of many such which reflect each other as an alternative to no space...

Outline:

Morphological Arrows : Arrows in No-Space

Morphologies of verbal space collective :Iching Etchings

Drawing Eclipsing Writing

Jaguar Mask

Giotto's Blues: Virtual Brush

VGs VGS: Metamorphologies and Metamorphosis

Incl: Tectonic Plates, Drawsheet, House of Cards in Landscape basin, mobiles

Tracey Books

Topographical Chiasme

Stripe writing, subscripts and superscripts

Primal Chaos

Neuro tonic file 64 Neurological model relating to fibromyalgia and diabetes

Motion sensor amain: movement and computer as motions sensor embedded through labyrinth like a particle accelerator.. particle acceleration a term linking physics to psychology at level of discourse: transference...

Whorl world conflux aporia aphorism (file 64): cave painting reference: Smithson: language collection of sites and via Cezanne, Nature: discourse Socratics, site non site a Lacanian scission, Lacan also of the presocratics anti philosopher via reverting to polyphonic discourse rather than dialect at a binary level of associations within a continuum. Strata and Alluvial mud. Recognizing in those things both most distant and primary to human touch – stone, geological culture and sculpture from skrr or scratch-*culture from scratch. ...: see artist's statement 5*

Morphologies: see DRNarticles in progress

Rhetoric and art ontology

Rhetorics: how figure of speech in perception and construct of mood and mode conditions the temporality of structure and response between configuration and representation.

Embedded point of view and narrative intertextuality of discourse through rhythm and arrangement, interlacing the polyphony of Voice / narrative level and embodiment of form through transgression between trope as program and variation creating a contingency : an interpretive mode and potential through the poetics as poiesis (I make), in which language rather than indices to the lexical are movement through mind and matter as opposed to states and correspondingly the metamorphosis itself is not a material monism but psychological colloids in which origins versed in the manifold are then instead the flux of a matrix beyond only oscillation.

The spatial mix between self and world identifies creative process within a sharing of qualities out of which a conditional sense of materials are threads and strings of virtuality along the lines of usage. The quality of what is and what becomes are mapped variously through the elasticity and porosity of language as it relates process to identity across the interruptions of a manifold, the necessity of which arrives to perception, not words about words but worlds about worlds in the very sense of an adaptive becoming which traces itself in both cases by becoming yet again, and each then a bracket of the other as subject and object transposable returning to intuition in which a thing is always a proposal.

Having established for myself the need for a visual rhetoric relating point of view line of usage and plane of consciousness to the dimensions which building also conceal how then do I approach its substantiation?

What is the difference between nature, art, and design objects? is art a kind of advance directive out of which the formal elements of as much as is presented and as much as can be said about it relate all fields and streamings to a context limited vectoring of comparison and contrast while biological and geological systems direct towards reproduction, reproduction then in nature a kind of saying...while yet again the functionality of design objects play with the arrival into the given moment of the conditions of

encounter?

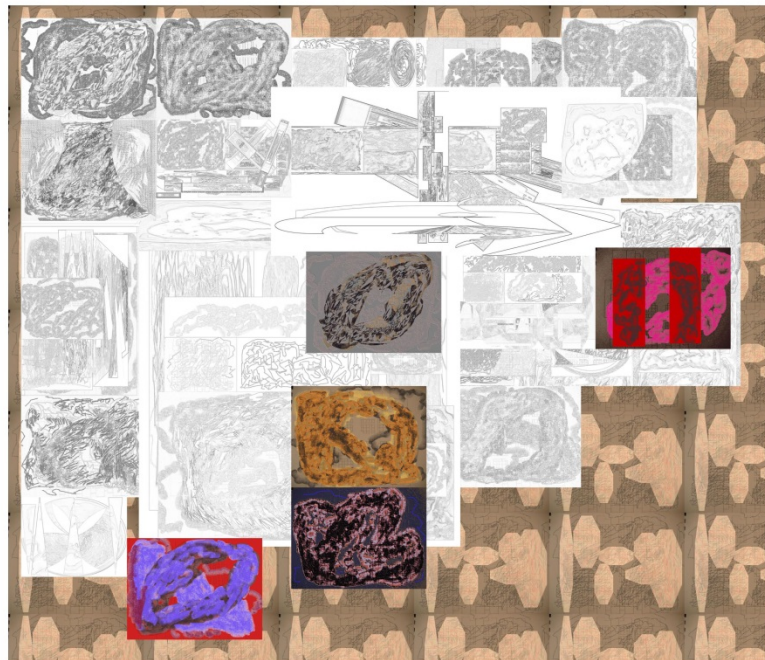
Out of those possibilities what emerges for me is that the sense of system which is the manifold shared ;mark the now-system through a variance of reproduction and recreation as systemic formality out of which the lot of art is (not so simply) to recreate vision itself, through its objective content and subjective interpretation , fielding and streaming, in other words Analysis of any such and such: "what is that?"... As a first demarcation, but distinguished from the inevitable technological indices of kinds and usage by the creation of shared visualization as itself the terms of usage. The act of sharing, creating context, limits viewer response to a period of time of their own making in the case of say a drawing, or of program as in the case of a movie.

Given the viewers subjective controll within the time provided to arrive at a subjective response how does the vision returned to the object establish that objects claim to a singularity of as much as "identity" ?

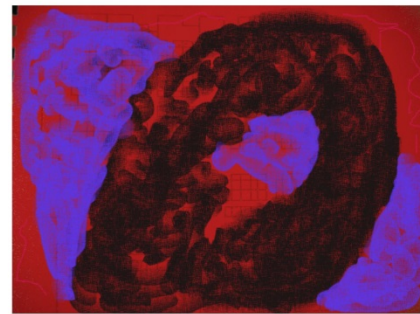
I would say the very case is its own claim... The viewer must return their vision which even in the case of sheer memory is object modified, an objective content that continues to shape subjective response between configuration and representation as mood and mode of sense and sensibility.

Read Me

- ➔ Visual Rhetoric and Art Ontology
- ➔ Specific case of drawing as movement in mind and body
- ➔ Cyber drawing: threads of virtuality
- ➔ Headers and footers subscript superscript, mathemes & Poymathie, psychological colloids, point of view lines of usage plane of consciousness & narrative levels between configuration and representation, mimemism, diagesis, thing, object, subject, intuition.
- ➔ Morphology, morphological arrows, stripe writing, text mapping, torus, drawing in verbal visual space as corollary.
- ➔ System, reproduction, recreation, reviewing, recreating vision.
- ➔ Double hermeneutic, hermes and the hermeneutical, trope as program and variation, entropy.
- ➔ Transparency and opacity, figure of speech, manifold and embedded point of view within shared subjectivity and object refinement of continuum returning intuition.
- ➔ Semiotic niche and neurological model, displacement of Marxism.



Information architecture, Boolean sets closure intersection and opposition borrow a robust rhetoric, visual rhetoric as key to movement in mind and matter.
 The idea of indices via photo record is an irruption into the continuity and flux of movement through a displacement of status to state.
 At this point the pre-structures traditionally become a reference towards discourse.
 Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.
 The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of natrality or temporal development of discourse as creative time.
 Morphology, topology and topography trace intuition subject and object within ethos pathos and diastetic.
 The Poesic polymathie was handled by Lacan through his mathemes as chiasm, a crossindexing in the form of relating subconscious content, chains of signifiers, psychological colloids in the modification, upon a relating of metaphor and metonym towards Saussure's indices of sign/signified as Sign/subconscious now subconscious/sign.
 Morphological sets, arrows, information retained across change is essentially topology.
 Point of view, lines of usage, plane of consciousness are the visual verbal space, poetics of the poetic.
 Morphology as a tableau sites transparent and opaque structures as the palimpsest of trope towards virtuality as along the lines of usage, threads of virtuality between program and variation: artistic proof.
 Diageic and mimetic motions meet a transpos.



Semiotic Niche: in biology means use of resources; in this case a potential metaphor for the substantive art ontology that can be founded out mood and mode of visual rhetoric (meaning varying points of view embedded within embodied form). This in turn suggests conceptual and perceptual necessity to self limit by self mapping by occasioning the viewers review, i.e. re-launching the act of vision as streaming its field of inquiry. A familiar example is the torus, ie as Mannerist drawing uses the modelling contour line to create cross sections of the form within the flux of drawing itself. The notes embedded in the drawing above are to this effect, searching out a substantive, and in which the notes are not a continuum placed in a self consistent visual matrix of philosophical reflections but are altogether an irruptive use of color as drawing which breaks out the plane of consciousness along

the lines of drawing usage towards a plane of consciousness in progress.. The drawing is only part map, it proceeds to interrupt its own mapping...

Because space is a simulacra formed out of the mix of incidences provoked by antinomy, paradox is the mother of visual rhetoric as developing a topography of these conditions of encounter of movement in mind and matter which so aptly belong therefore to drawing and in which in cyber drawing take such topographies to a metalevel each time in terms of mind and form.

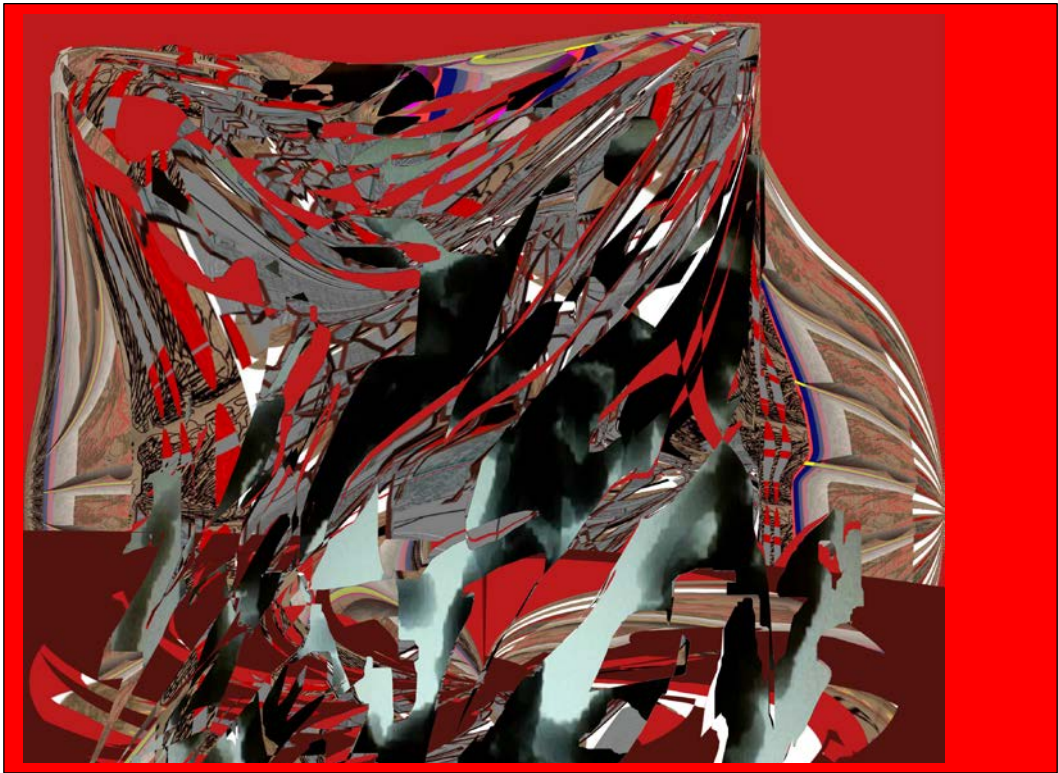
The mode used above, of defining something by what it is not, can for example belong to drawing through the visual rhetoric of “negative space” In an article I have submitted to Tracy I examined various specific verbal rhetorical devices and how they have visual corollaries, for example synchdoche (relation of detail towards representing whole and in art associated with extension of a detail in space; also for example chiasme or crossindexing as in the abba modes.

The moment of these particular notes is , as mentioned, towards looking into the substantiatives that can be developed from the visual rhetoric.

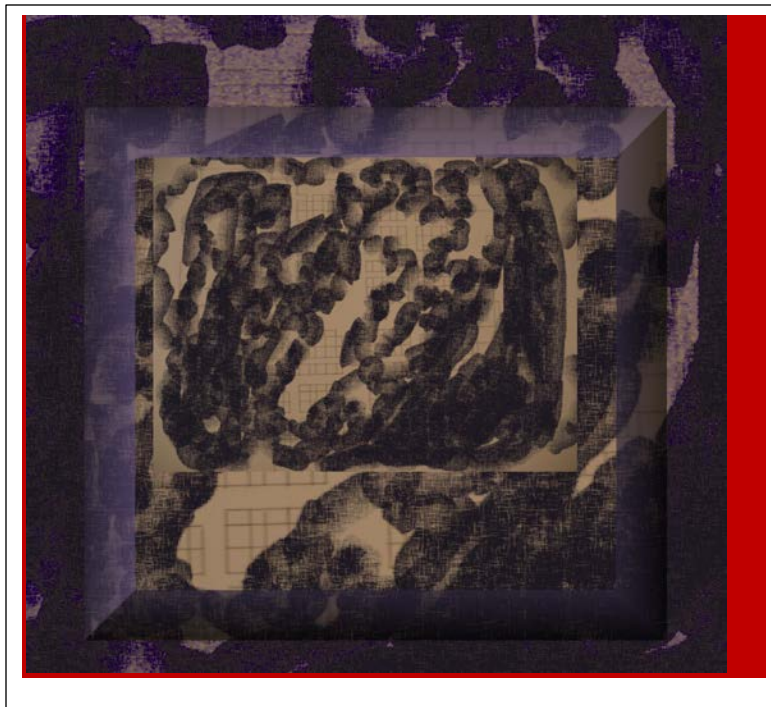
- I. Jaguar Mask : These forms are a labyrinth palimpsest formed by relating streaming and fielding of computer live space as masks. A drawing function which is sort of like drawing with a flashlight and is technically for creating borders can be used to draw in the computer space leaving demarcated shapes, these, now the drawing, are a live area into which can be transposed other drawings, and these I have arrive through a hatching motion . The end result is comparable to an exhibition of mirror plated sculptures which together reflect each other as part of their own making and environment.

The visual rhetoric is that of the torus, form which maps itself, doing so through synechdoche,i.e. details which stand for wholes, but are now extended in space and circumstance as a chain of signifiers wherein metonymy displaces the overdetermination of metaphor.





II. Wet and Dry of Virtual Brush: I use a drawing mode that exaggerates the scale of the mark to create a rhetoric or allegory of dry brush along with a photographing of works between computers that gives a wet look. The drawing however differs from brush drawing in that I have to create the point through a motion sensor, there is not the normal rhetoric of line to plane to mass. In effect it is something like the overlapping motions of Asian Calligraphy and in particular the character Xin or heart which places a lapping flourish between a heads and tails markers, and the stroke motion Heng, a joint like configuration.



Motion Continued: Drawing as linking mind and body or physis through movement motivates my current works dialectically towards encountering the nominalist critique of semiotics made by Conrad in his book *Against Affective Formalism* according to which he identifies of semiotics an indices which lexical in origin will always be mediated and unable to link the phenomenological aspect of information architecture to a transparency. Transparency or opacity I agree reside in the conditions he locates towards Deleuze's analysis of the Baroque, of Berenson, the form enfolded, an opacity, and per Berenson looking towards and "oscillation" of subject and object as conditions of evolving intent. Conrad wishes to identify how an art object is not just subjective, or, alternately, an overdetermined sense somehow ascribed to a resolution of drives.

To engage this turn of thought however, I turn towards the idea of biological semiotics, according to which the way an environment is accessible to usage configures the presentation towards reproduction/recreation, and Eugeni has remarked on a "neurological" model of semiotics in our computer information architectural communication world in which sites are very diversified, or as Smithson put it- all language becomes a collection of sites...

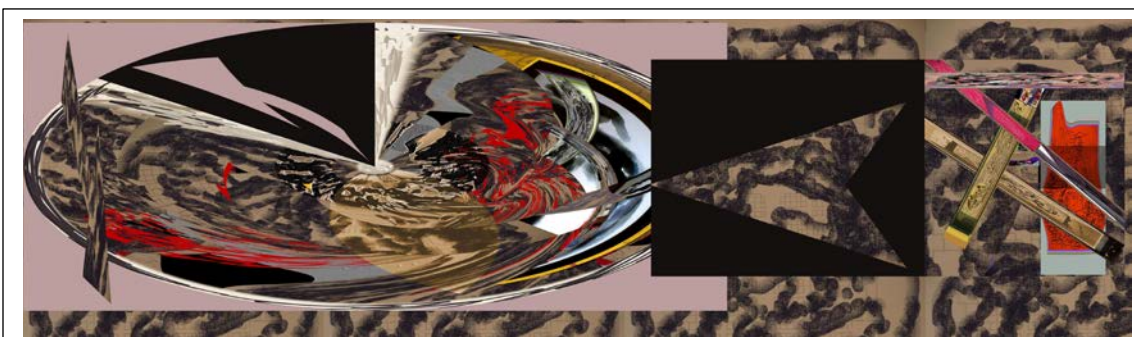
What the art object reproduces, as the conditions of its semiotic niche... is the very act of vision, of looking, by building upon intuition as sensibility, a kind of open question of what a thing is that one keeps returning to dialectically according to the very art work. The non art object is certainly seen, and can be seen again, but the art object differs by requiring you look as well as see, and the facultative test of perception is not just about what or how something is, but why you find accordance to a perceptual construct stated into a conflux of dimension building which also conceals dimensions- of necessity. This uneasy enantiomorphic mirroring between configuration and representation prompts then, a visual response, not just vision.

Rhetoric, visual rhetoric is the condition of discourse in which semiotics do not lexically create states, like a film made of movie stills but identifies to motion of mind in its chains of signifiers as morphological within a state of becoming that therefore is not either material monism(ie one state launching another necessarily of those underlying conditions as transformative). Instead, the conflux of the morphic topologies are truly in motion, and the idea of "morphological arrows", or conditions maintained (topographically as it were) in changes of state are responsive in turn to something like psychological colloids become non transparent through such diversity and co-espensive deterritorializations along the lines of usage: movement is through multiple positions at the same time, in space, just as metaphor and metonymy are likewise in mind and so formative to the verbal visual space of drawing as it is understood.

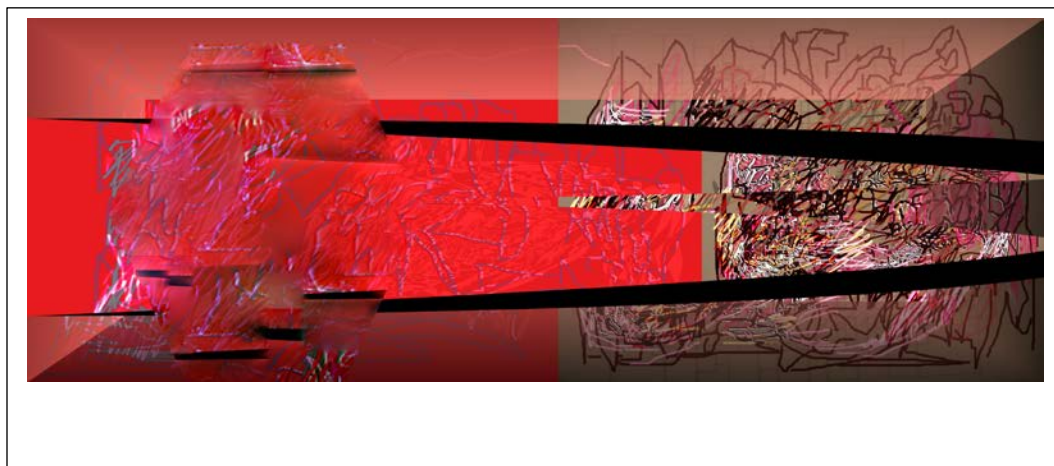
Zeno's paradox in which the idea of an arrow in flight is held to be impossible because at any moment it must occupy and contain space... is a paradox of movement antinomy founded on the intellectual identification to an allegory of numbers as counting. Numbers themselves are in flux, not really isolated states, and percept that emerges so confounded is one revealing that motion has not been thought of as motion but as something else and hence the paradox. The conclusion I arrive at is that where semiotics is viewed as topologically constructive the potential link between views of Kants "The conditions of experience are simultaneously those of the conditions of experience" can be recognized as opaque to a

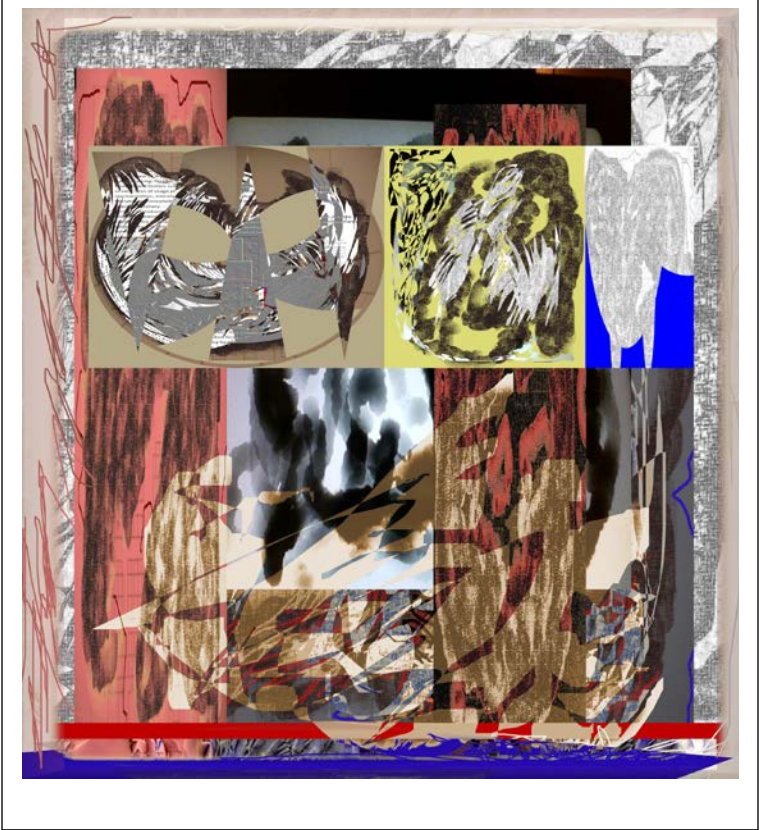
manifold, yet responsive to the very phenomenology that is in and of itself an information architecture and does so by alternately posing the parallels of metaphor or conceptual invention, and the then corollary of philosophical “pointing” which does not require the positing of meaning which the nominalist critique implicates’. Thus the nominalist critique is no longer a part of the necessity art ontology can build from visual rhetoric.

In the following works I relate to the idea of morphological arrows, in relation to what the minimalists posited as “no-space”, that is, the removal of spatial cues outside a sculptural object: arrows in no-space are then a theme here as demarcations of the above discussions.



Movement and Morphology: The Following drawings continue the theme of representation founded on the configuration of drawing movement in virtual space, which founded on materials now works towards those associations as allegories newly transformed by the double meaning of trope as meaning both program and variation.





Whorl world Conflux Aporia Aphorisms : towards movement in mind and material psychology and physics are qualitative

And performative rhetorics in which partiality and extension in space struggle to resolve duality through “ultra rapid” exposure to motion: the particle of physics in motion at speed of light cannot be counted and so a movement in a sense occupies many positions simultaneously: however the idea of occupying a position is residual to the idea of a point become point of view and this may be an insufferable concept because it identifies indices to reality which is really only the very concepts lack of genuine movement. Psychology working at chains of signifiers identifies the plane of consciousness as itself metamorphic: the topographies of temporality are morphic to creative temporality: Smithsons site/nonsite in the scission identify shift of gaze to content as a collection of sites which are language permormative: geological culture and human share in stone for example a material both as close to and as remote from human domain as can be imagined. Culture created there from scratch... scratch as mark, motion, inflection, diversion, originary but not a point.

Particle acceleration corresponds to the idea of a plane of transference, at which subconscious content borrow dimensions to make a language appearance, the susceptibility of these dimensions to merge with each other and in codefining also conceal become part of the creative content of mind and material in which the flux and conflux of space as that which evades associations within only a continuum via vectors of interest according to multivalued trace element that transform morphological arrows(information retained in states of change) by interfering with the idea of state through introducing a sense of psychological colloid to integrate mood and mode to conflux beyond the binary and relate the phenonological to the semiotic through this neurological model revising the idea of organic to implosive and explosive dimensionality in which strategies towards scale events mark mode and mood of an impulse towards general grasp as generative.

Artists Statement 2 Information Architecture of Poetics

The Dimensions of a visual rhetoric are in this case a view into subject and object transpose nested in the facultative testing through drawing that relate configuration of the mark or semiotic to the phenomenology nested in the art experience. Representation and configuration become the movement of mind and matter that form a manifold beyond binary operations and interpose moments of transparency and opacity in terms of approach to content as the morphic topography of the art temporality.

I look into the qualitative parameters language offers through visualization, to see is to visualize, visualization is a speech act: in which configuration and representation link the Pre Socratic roots of discourse gauging reality with the phenomenological pertaining to the psychology of perception and its semiotic corollary in which reside the simulcrae that from binary comparison are the psychological colloids of movement in mind and matter that become a manifold, and these two conditions contrast reflexive transparency as mode with the mood of the embedding of embodied construct into the metamorphic topology of that is the dimension building of temporality.

Artists Statement 3 Accelerator

Consciousness endeavors to mark the circumstantiality of dimensions as multivalued trace elements. That these reflect on new positions becomes a "collection of sites"(Smithson) or language of situation.

As such , the motion embodied within these embeddings between transparency and manifold, scission and folding, mark consciousness as incisive yet malleable. The movement in which it rests is that of transpose between subject and object, and its motivating discomfort is that of interpolation and interpellation in the topology of time generated of a morphology of metamorphic elementals.

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Psychology as a representative rhetoric takes the PreSocratic sense of discourse into a chain of signifiers out of which is identified the momentum of the subconscious upon the moment of the consciousness and both prehensive of the preconscious at a junction of semiotics and the phenomenological in which sensation is adjacent to what will be a state of question remarked to exposure.

Physics in its modern advanced state similarly must use words in a rhetoric: that is ideas such as "spin" or enantiomorphic or the vocabulary attending advanced particle physics must use the elasticity of logic in conjunction with the plasticity of language. (globalism)

The pages below are a book which is modelled on the idea of a particle accelerator and the idea of language morphology in the connection say between "mortise and tenon", "tenet" and "tenable"..

I use abstract circuits of Archaic Asian carpentry forms improvised and within the loops of the computer circuit are an acceleration and simulacra of layering and stripping away. Conventional thinkers founder on identifying transparency (clarity) and opacity (manifold-profundity) as separate occasions or antinomies when in fact they are nested within each other in ways too complex most likely for the human mind to fathom, for it is only given to us to see as far as that clarity we only ourselves occasion upon models of nature that in the end are invention for said to language all becomes art: in that to see is to visualize and visualization is a speech act.

If the elasticity of logic becomes the plasticity (globalism)of language and experience generates consciousness through multivalued traces of mood and mode which model meaning to a

performative contingency (representation and configuration) which become gradients through reflexivity of a manifold spread or crossindexing moderated to situation as consequence of siting of experience then as well also it is true that space is a mental construct upon such evidence of self value in that circumstantiality is read upon the construct of its cortically integrative implications imperfectly imprinting experience to consciousness and thereby creating both. The imperfection belongs to the open arena of consciousnesses own conjecture towards interpreting the manifold that motivates the subconscious to where a realm of transparency borrows its threads.

Sensation as a marker upon its own evidence, a gradient that borrows dimensions as it goes does so to generate the metamorphic psychological colloids beyond anabolism and catabolism , that is to say, associations within a continuum, : are incisive at the sheer of continuum , as interpolation and interpellation throughout the dimensions building out of the binary into the manifold.

Sensation is modelled within consciousness as a continuity of space open to self generated shifts of field or factors of configuration and these constellations as such are objects, realms of mental focus borrowed from the world and returned again by a shift of gaze to space as again, now, a mix of elementals colloids in both world and mind and again at a metalevels of their dimensions of integration in transdisciplinary rhetorics or configurations of point of view as motion in mind and matter at a transformative plane of consciousness which embeds these morphologies of embodiment into sitings of a parallel metamorphosis projecting a sense of scale upon the moment of experience as its consciousness to be.

Of Anaxamander the pre-Socratic : Just as the first mark contains the morphology of all that then develops as was the Chinese painters belief I tend to believe the first recorded words of Western philosophy contain the potential of a considerable chain of signifiers . Such as these are morphic to metamorphosis and a developing content which has a topology distributed over both the differences of form evolving from binary to polyphonic combinations . likewise consider transparency(subject to object oscillation) and opacity (manifold of embedded experiential horizons) of perception at the nexus of phenomenological and semiotic simulacrae . These architectures of knowledge gathered upon, represented and build upon the senses as a configuration now a topology of the temporality of realizing new potential.

Anaxamander "Up along the lines of usage they pay penalty to one another for their transgressions."

Psychology, as a representative rhetoric carries many contemporary realizations into this phrase, the concepts of "slippage" and of "transference" for example refer to the irruptions of the subconscious in the first instance, and the blocking of it in the second. The Anaxamander phrase posits usage, or the metamorphic contents in which meta levels are precisely, transgression. The rhetorical term "contingency" meaning unresolvable state or better... suggests potential is a turn of phrase that means time that experienced as distance (within transformations) is different than time that is stated between points, that is, motion in mind and world, which drawing so well represents is not an index of a continuum of imagined points and by extension linked "points" of view that become planes of consciousness, but rather in their motion are always in extension, just as the subconscious is always in flux.

"Penalty to one another " pairs transparency as in the Kant formulation" the conditions of experience are simultaneously the conditions of the objects of perception" In contrast and within the opaque topologies Smithson intuits: "All language is a collection of sites". The "collective", - that which is already in motion is falsely interrupted by analysis if analysis insists the scissions it represents are the mood, for they are only mode. A plane of consciousness is not there for a bounded moment but rather also in motion, and rather than an allegory of numbers belongs to qualitative parameter. For that matter, number also , arguably also really in motion... as in the measure of space per atomic densities as probabilities of untrackable motions.

The track and trace of subject to object in the case of psychology (ie Lacan) uses the subscripts and superscripts of formal logic to compare a statement or state with the usage of consideration that belongs to its now temporality... the relation of sign to signifier that Sausseur stated as signified of the subconscious was inverted by Lacan as Subconscious instead the generative state, a kind of verbal cross multiplying or per rhetoric"chiasme"- crossindexing . (As an ABBA motion for example in Heraclitus: uncomprehending they hear like the deaf, the word is their witness, absent while present).

In the drawing below I have borrowed instead, the topology of the Iching to indicate motion through mind and matter via the morphologies of metamorphosis as topologies of creative temporality and the distances created within which arrive to another kind of time which is that of the object generated realization of a new potential which returns intuition.

..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

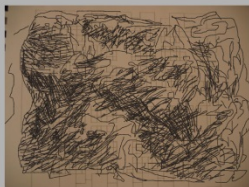
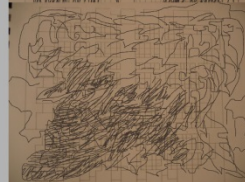
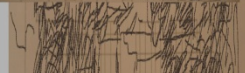
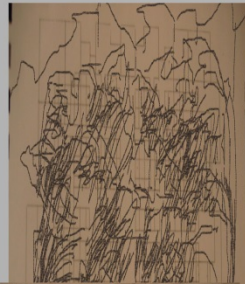
Experience

Consciousness

Enantiomorphic

Representation

Configuration



Verbal Visual Rhetoric: psychology as discourse, visualization as a speech form...

Psychology is a representative rhetoric meaning looking into the human content of the way form follows function through many layers of function language exemplifies, as Smithson says "a collection of sites" relates situation to consciousness.

The philosophic content that exists to language itself at an extension of poetry to poetics, configuration and representation of content, via the oscillation of subject to object and the passage from binary relations to manifold, flux, conflux, thus embody and embed modes and moods of opacity and transparency of expression.

Visualization as means of content exists within the phenomenological as the world represented to senses, and configured to their collective review, of which vision serves in particular to form the concept of these things space. Art therefore is the nexus of form following function at the psychological level of extended sense of what function is as indicated from the aptitude of language to search and find by creating its poetics.

The Fragments of Van

Elasticity of logic is the plasticity of language : global... cortical integration.

Exposure: consciousness endeavors to establish the circumstantiality of space as multivalued trace elements at the juncture of phenomenology which represents to senses and of semiotics marking consciousness within the configuration of "chains of signifiers".. Just as dimension building conceals as it builds so do these oppositions of presentation and configuration arrive at an information architecture which upon subject transposed to subject and subject to object removes observation yet again to the embeddings of the manifold in which are subject the configured form and its topology of temporality as metamorphosis in which then the plane of consciousness is itself morphic.

Binary combinations reviewed to the matrix become a critique of the indices which separate from motion in mind and world: "point of view" becomes in fact an insufferable proposition for it is the mainstay of Zenos paradox that an arrow in flight will not move because at a moment it must contain space therefore not move: in this way he predicates the allegory of numbers by which photography for example establishes stills and then again combined cinematic motion: which is not motion at all but merely connecting dots.

Rhetorics resolve motion in mind and matter to the levels of consciousness they create towards exposure of scale as this generated collective interest becomes a vectoring of associations." Point of view" is a mistaken pre determination of what is instead an inflection in the sense of turning, tropai, trope, the relation of program to variation in which potentials borrow dimensions to explode scale and face.

Motion in mind and material has two representational rhetorics: psychology and physics, psychology may determine between conscious, subconscious and consciousness any number of modes and moods, just as physics in attempting to identify particles identifies yet more, and the integration or movement that resolves these separations, scissions, towards a better inscisiveness depends on the elasticity of logic to become the plasticity of language . The qualitative parameters of art-as- psychology adjust to associations beyond a continuum, nested to interpolation and interpellation while art –as- physics turns to probability, the difficult relations between chance and zero. In both cases sites and situation model object to subject transposal at the nexus of a collection of sites and interest that generates content through the facultative projection of vision as indeed " visualizing " and in which to see is a speech act associated with compound scales of reference , approach, and appreciation which become mood and modality.

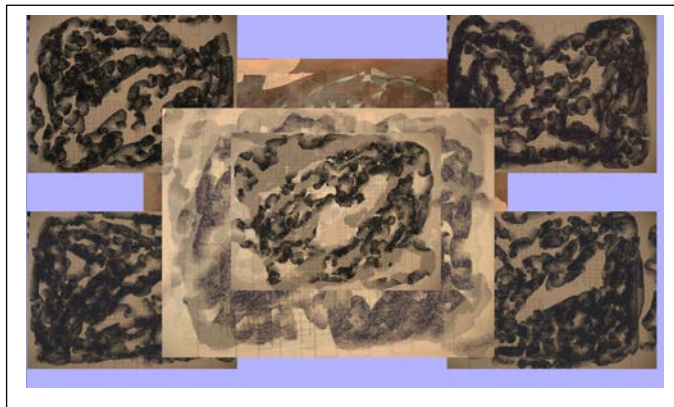
Consciousness floods its own broken links between representation and configuration as enantiomorphic (imperfect mirrorings) and in which the axis of inflection are the bias of rules out of order which encounter each other in the simulcrae of paradox and their nested cross index, sheer and torsion. The link of mortise and tenon: tenet... tenable... morphic , malleable, incisive, in art terms, modelling and carving....

But above all, it is drawing which is the motion in mind and material, the original monad...

The subject is experience and its object being gradients into, per Smithson, a collection of sites and situations in which a manifold, through language as its own object marks transparency as a rhythm between interpolation and interpellation ie per Lacan, cutting , splicing and folding as form maps itself and a torus results in the paradigm shift from appropriation of “perspective” as containing the notion of point of view to, instead, genuine movement in mind and matter through the topographicalities of metamorphosis and the the topologies of such Herms: the double hermeneutic or nachträglichkeit of temporality generated of the creative moment, the marks of which, like Hermes of the myths are the stolen fire and winged feet of the fiery ether psychological colloids of mood and mode in more than flux the conflux of an ultra exposure of artistic proof: every movement has rounded upon itself to explode a new dimension, dimensions upon dimension concealing to that partiality of view which marks to remark and so far forth the concept created and the aesthetic destroyed upon a higher need in every case a kind of drawing.

- ❖ Information architecture, Boolean sets closure intersection and opposition borrow a cubist rhetoric, visual rhetoric as key to movement in mind and matter.
- ❖ The idea of indices via photo record is an irruption into the continuity and flux of movement through a displacement of status to state.
- ❖ At this point the presocratics traditionally become a reference towards discourse
- ❖ Philosophy as pointing and visual rhetoric as parallelisms siting the the embedding of point of view within the manifold of embodied form are the antinomy and enantiomorphic mirror of representation and configuration.
- ❖ The torus as emblematic of self mapping points towards a double hermeneutic and is a parallel of natraglechkeit or temporal development of discourse as creative time.
- ❖ Morphology, topology and topography trace intuition subject and object within ethos pathos and dialectic.
- ❖ The Presocratic polymathie was handled by Lacan through his mathemes as chiasme, a crossindexing in the form of relating subconscious content, chains of signifiers, psychological colloids in the modification, upon a relating of metaphor and metonym towards Sausseurs indices of sign/signified as Sign/subconscious now subconscious/sign...
- ❖ Morphological sets, arrows, information retained across change is essentially topology
- ❖ Point of view, lines of usage, plane of consciousness are the visual verbal space, poetics of the poietic.
- ❖ Morphology as a tableau sites transparent and opaque structures as the palimpsest of trope towards virtuality as along the lines of usage, threads of virtuality between program and variation: artistic proof,
- ❖ Diagetic and mimetic motions meet a transpose.

This draft is in the neurological model paradigm of media and references my theories that fibromyalgia is similar to rheumatoid arthritis and lupus as a kind of arthritis of the gut but rather than an inflammation of the tissues the impulses direct towards the neurons stacked behind the blood structurally. Similarly, with diabetes I think the insulin markers which mimic to some degree the inflammation response but are nested in the cell walls become diverted by lipid structures in the case of obesity... In media terms then the allegory is towards morphological arrows, information maintained as structures change, but drawing emphasises the dialectical direction of rhetoric to maintain motion in mind and body rather than the allegory of numbers or stills by which there has been the subconscious cultural identification to meaning as indexical, motivated by the photograph and its ganged stills to produce cinematic motion, all of which was predicted by Zeno's paradox of the arrow in flight which at any moment must occupy space therefore be static...this paradox being due to the assumption of a point of view, borrowed from the idea of perspective and the added adjective of "scientific"... but this is an intellectual precept that is counter intuitive to what motion is and needs critique to restore to configuration and representation the meaning of movement. Therefore a point of view may well be an insufferable concept, rather, there is a turn, a trope, a turning into and inflexion, 'thrownness' at the transformative plane of consciousness in which the morphological arrow rather than indices of associations within a continuum are exploded states of metamorphosis in which such topographies of temporality express a morphic topology.



Rhetoric and art ontology

Rhetorics: how figure of speech in perception and construct of mood and mode conditions the temporality of structure and response between configuration and representation.

Embedded point of view and narrative intertextuality of discourse through rhythm and arrangement, interlacing the polyphony of Voice / narrative level and embodiment of form through transgression between trope as program and variation creating a contingency : an interpretive mode and potential through the poetics as poiesis)I make), in which language rather than indices to the lexical are movement through mind and matter as opposed to states and correspondingly the metamorphosis itself is not a material monism but psychological colloids in which origins versed in the manifold are then instead the flux of a matrix beyond only oscillation.

The spatial mix between self and world identifies creative process within a sharing of qualities out of which a conditional sense of materials are threads and strings of virtuality along the lines of usage. The quality of what is and what becomes are mapped variously through the elasticity and porosity of language as it relates process to identity across the interruptions of a manifold, the necessity of which arrives to perception, not words about words but worlds about worlds in the very sense of an adaptive becoming which traces itself in both cases by be coming yet again.p, and each then a bracket of the other as subject and object transposable returning to intuition in which a thing is always a proposal.

Having established for myself the need for a visual rhetoric relating point of view line of usage and plane of consciousness to the dimensions which building also conceal how then do I approach it's substantiative?

What is the difference between nature, art, and design objects? is art a kind of advance directive out of which the formal elements of as much as is presented and as much as can be said about it relate all fields and streamings to a context limited vectoring of comparison and contrast while biological and geological systems direct towards reproduction, reproduction then in nature a kind of saying...while yet again the functionality of design objects play with the the arrival into the given moment of the conditions of

encounter?

Out of those possibilities what emerges for me is that the sense of system which is the manifold shared ;mark the now-system through a variance of

reproduction and recreation as systemic formality out of which the lot of art is (not so simply) to recreate vision itself, through its objective content and subjective interpretation, fielding and streaming, in other words Analysis of any such and such: "what is that?"... As a first demarcation, but distinguished from the inevitable technological indices of kinds and usage by the creation of shared visualization as itself the terms of usage. The act of sharing, creating context, limits viewer response to a period of time of their own making in the case of say a drawing, or of program as in the case of a movie.

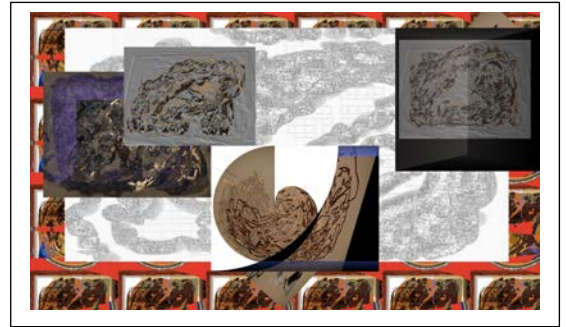
Given the viewer's subjective control within the time provided to arrive at a subjective response how does the vision returned to the object establish that objects claim to a singularity of as much as "identity" ?

I would say the very case is its own claim... The viewer must return their vision which even in the case of sheer memory is object modified, an objective content that continues to shape subjective response between configuration and representation as mood and mode of sense and sensibility.

Text for Topographical Chiasme

The Baroque paintings of Christ being brought to or from
The cross use the structure of a “draw sheet” with which a
Firemans carry also tips the plane of viewing.

The elements of a cross also apply to a concept of
Mathematical unity, namely cross multiplying, a technique



Which can be used for verbal elements as did Lacan in relating the structure of signified and signification to the subconscious. Sausseur formulated signification over the subconscious , and Lacan inverted the formula, and accordingly indicating by this that the subconscious is not spoken for, but rather directs speech. The pair together then return one to the ABBA crossmultiplication to a kind of “unity”.

In these works I place 4 core images which begin, similarly, to play with the diagonal as a symbol for space... as they displace and through transgression create the contingency of interlacement bearing a throwness in the slippage and transference of such psychological colloids , poiesis to poetics of a visual rhetoric and art ontology.

Tilt Test: object in frame and viewers asked to right the elements- some to frame itself others to the physical ground= demonstration of point of view in consciousness, or a kind of rhetoric. Similarly then photography, one photographer will justify camera to its apparatus, another consider the tilt of the ground and the medley of contraposto embeddings amounting to as many embedded points of view...

Baroque column: the wide swerves similar to objects in field of vision counter rotating in left and right fields when you yourself in motion ie look out at the trees In your car window as you drive and they appear to counter rotate.

The diagonal as symbol of perspective: a piece of paper held vertically is in profile less than square, rotated, now more... similar to tilt test and base of mathematical reciprocals and the square roots as well being built on diagonal...

Caravaggio: use of a tympanum emblem at top of his compositions... a kind of "ear" in the world that tested vision to touch in painting tropes...

The diagonal has a kind of transparency, introduces plane

Multitude and manifold relate subject to object, again a transparency but in the manifold of flux and conflux the embodied form and embedded points of view are narratives of transgression that yield contingency.

In photography the use in medicine requires a reading through complex biological layers of the subject which affect the object. Hence the agreement with the semiotic niche, or mode of viewing relation to resources on a biological model that replaces Marxist use of capital as metaphor, and so the chain of signifiers restored to metonym.

The drawings below play with idea of a tympanum as an opening out of embedded structuring... cutting some of the knots of the worlds coils and relating extension of details in space as synecdoche...

ARTIST & BOOK

Morphologies of Verbal Visual Space 2

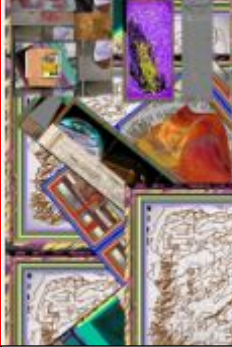
Visual Rhetoric and Art Ontology

Edwin VanGorder

10/6/2014

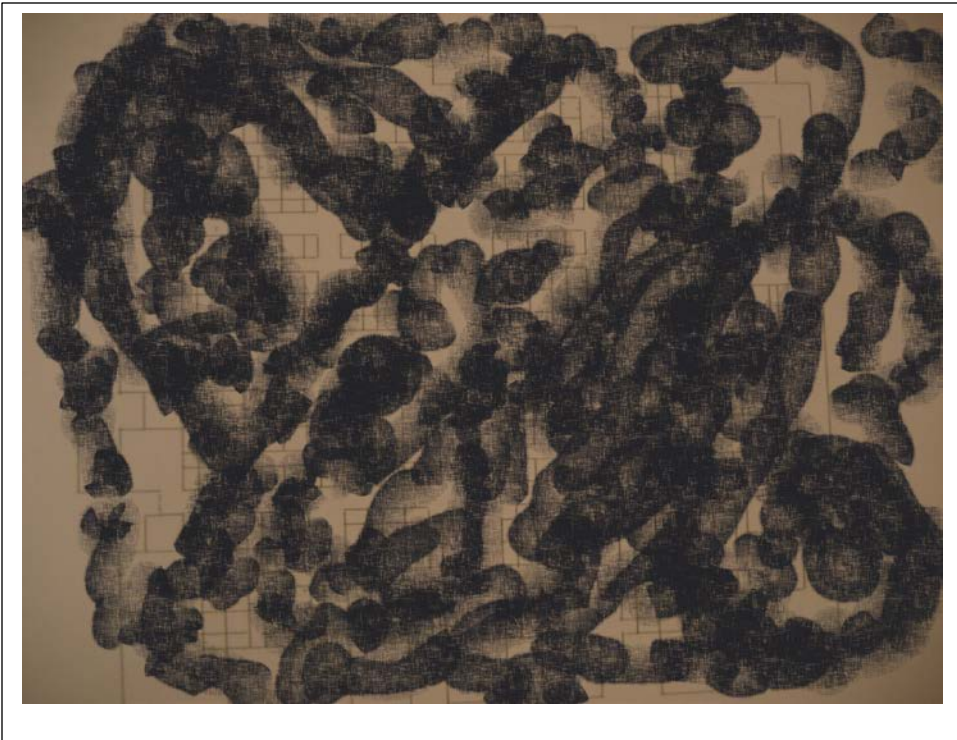


The Dimensions of a visual rhetoric are in this case a view into subject and object transpose nested in the facultative testing through drawing that relate configuration of the mark or semiotic to the phenomenology nested in the art experience. Representation and configuration become the movement of mind and matter that form a manifold beyond binary operations and interpose moments of transparency and opacity in terms of approach to content as the morphic topography of the art temporality.



..... IChing Etch-ings:

| | |
|-------------------------|----------------|
| Movement | Experience |
| Mind | Subconscious |
| Matter | Pre conscious |
| Collective Mass | Trope |
| ;line of approach | Entropy |
| Plane of consciousness | Aporia |
| Point of View | Semiotic niche |
| Elasticity of logic | Experience |
| Plasticity of language | Consciousness |
| Vectors of transference | Enantiomorphic |
| Embedded context | Representation |
| Embodied form | Configuration |



..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

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Experience

Subconscious

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Entropy

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Semiotic niche

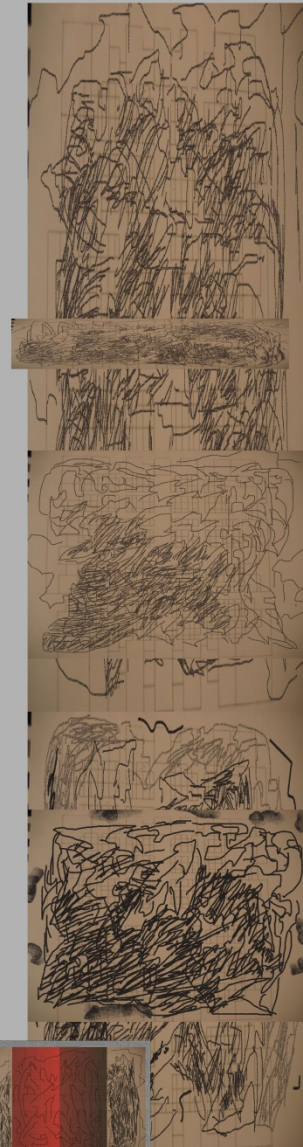
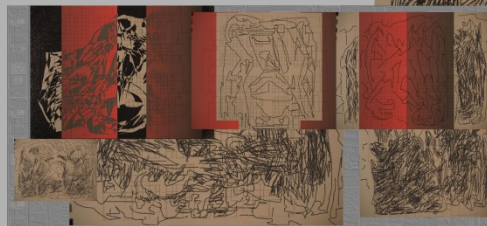
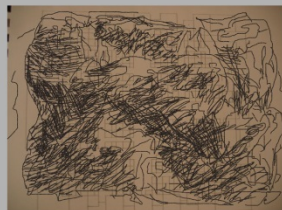
Experience

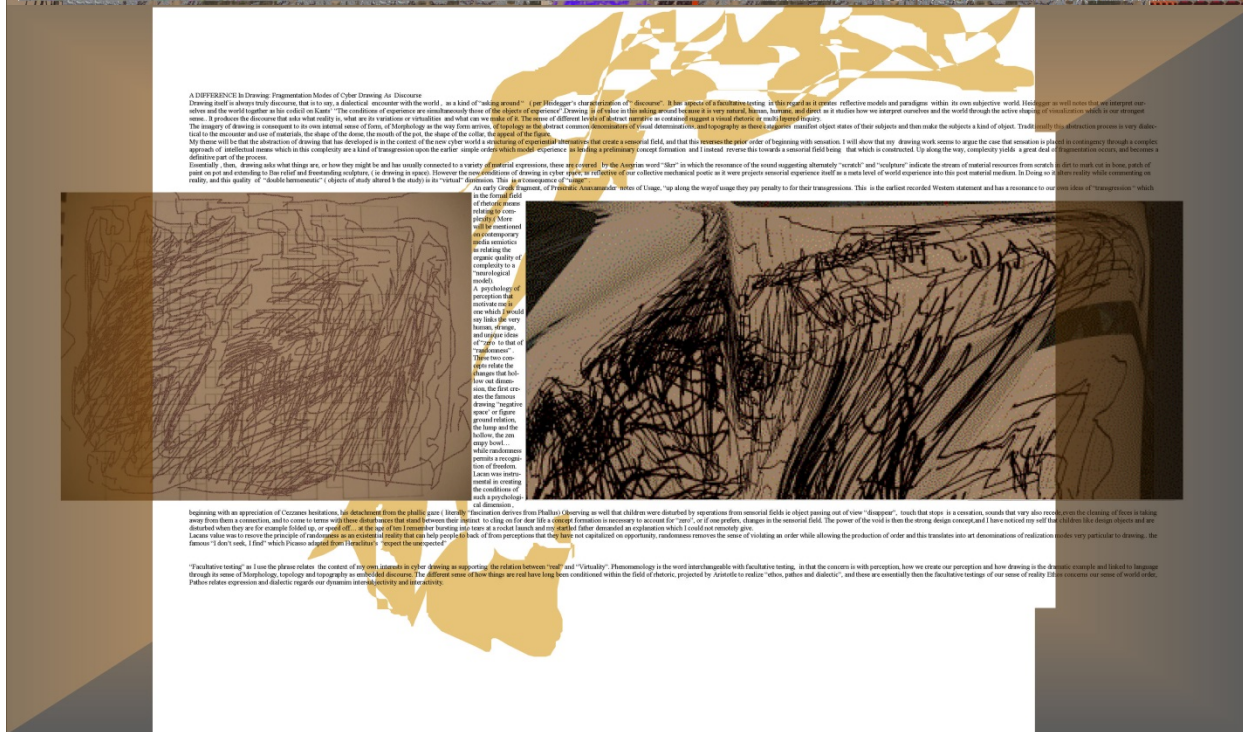
Consciousness

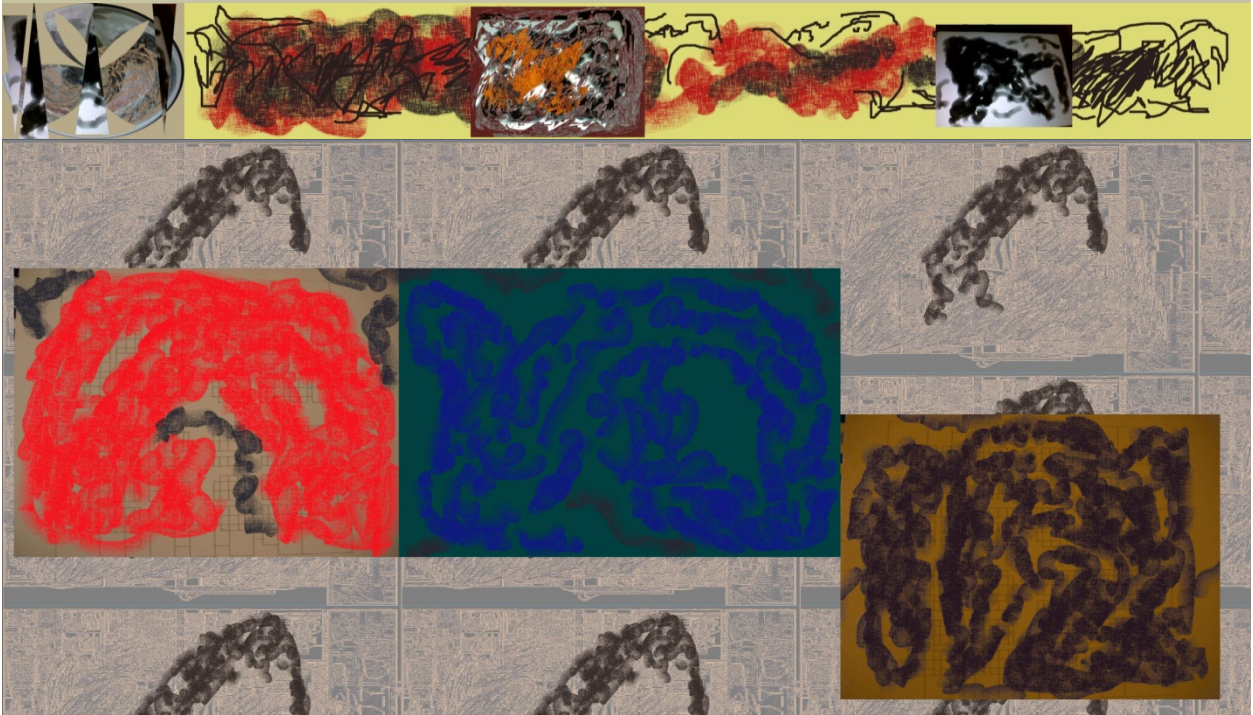
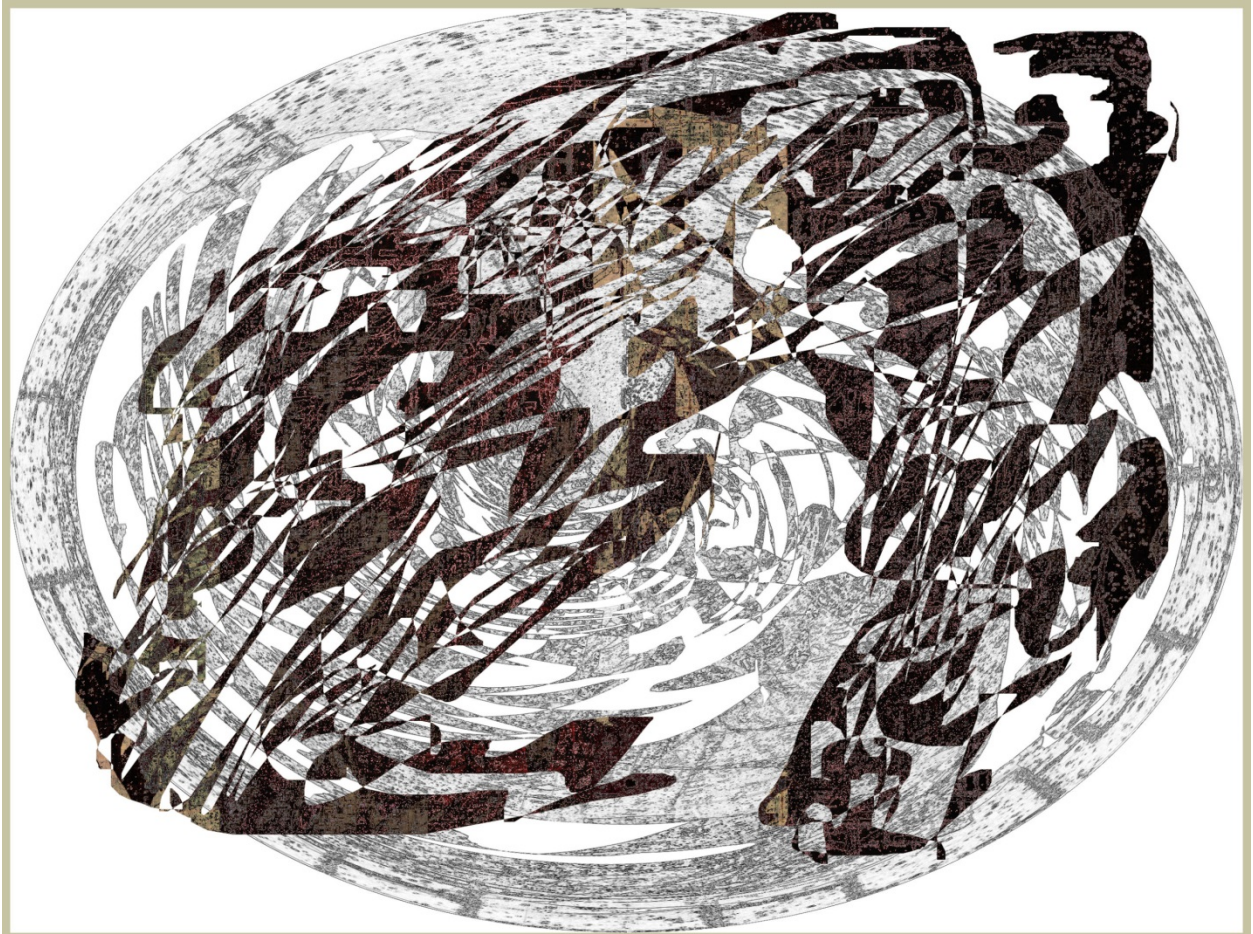
Enantiomorphic

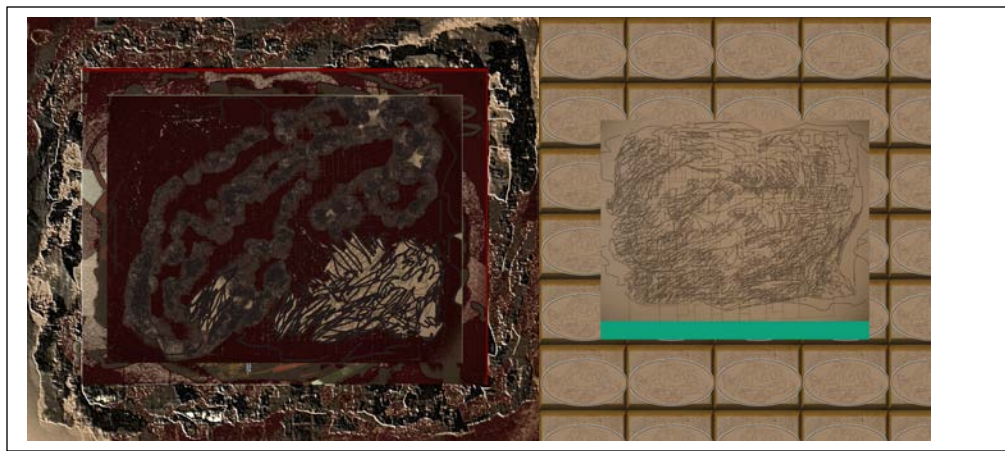
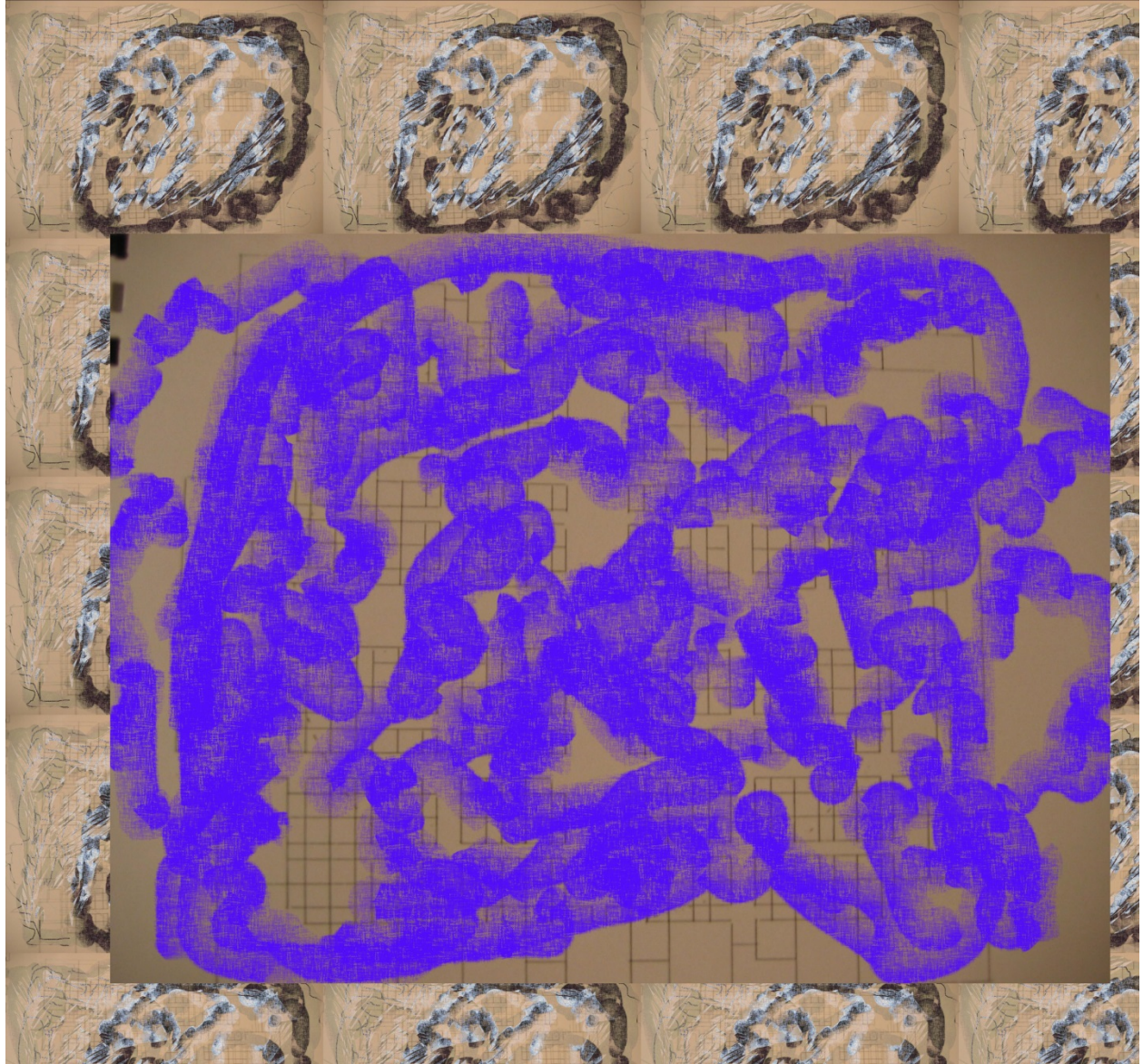
Representation

Configuration







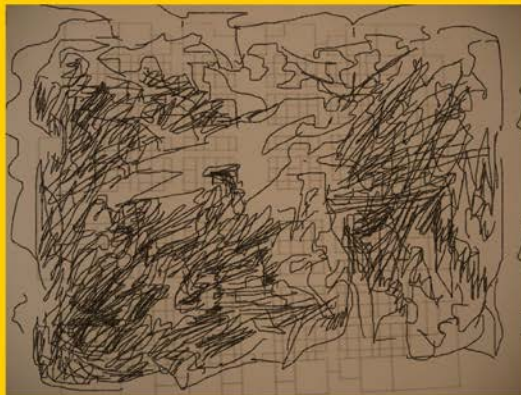




Hermes & The
Hermeneutical

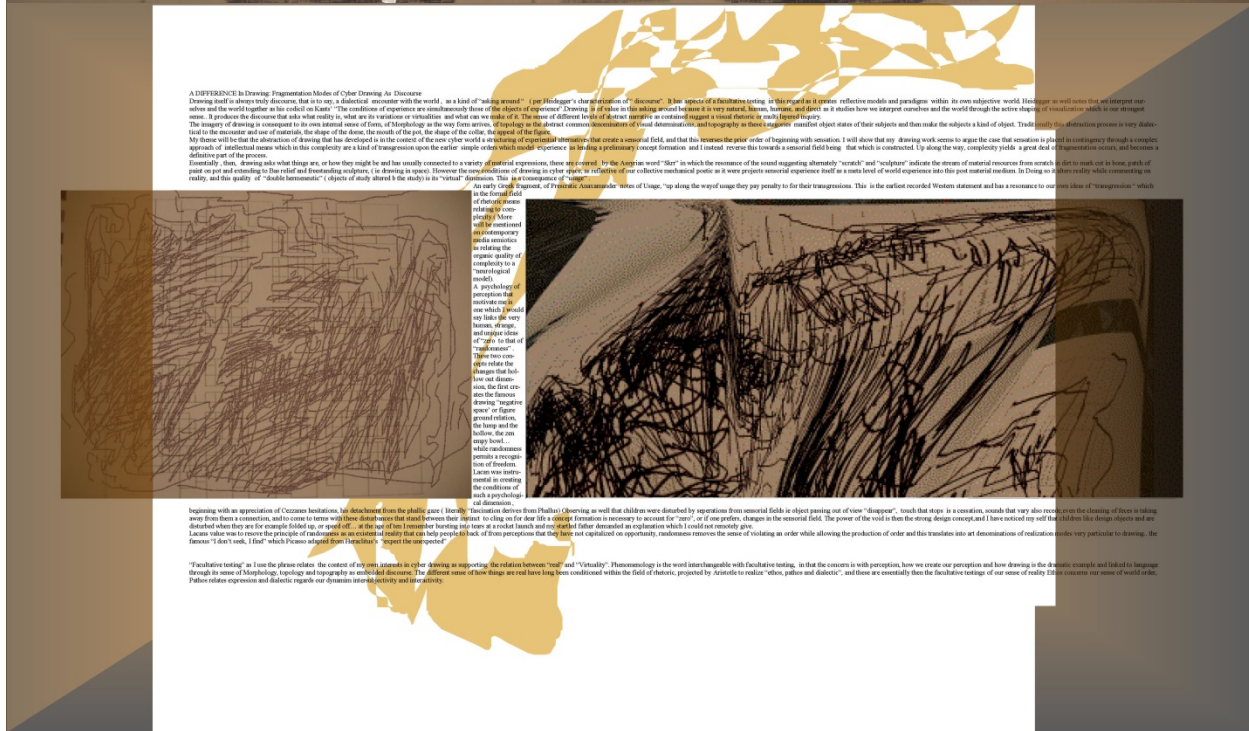
Interpellation

Interpollation

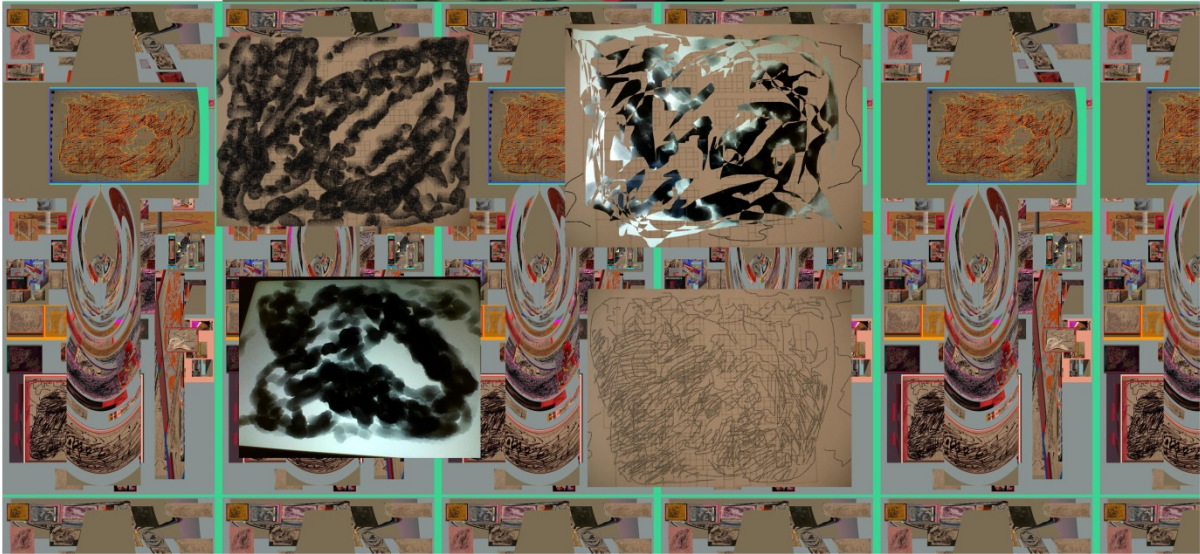
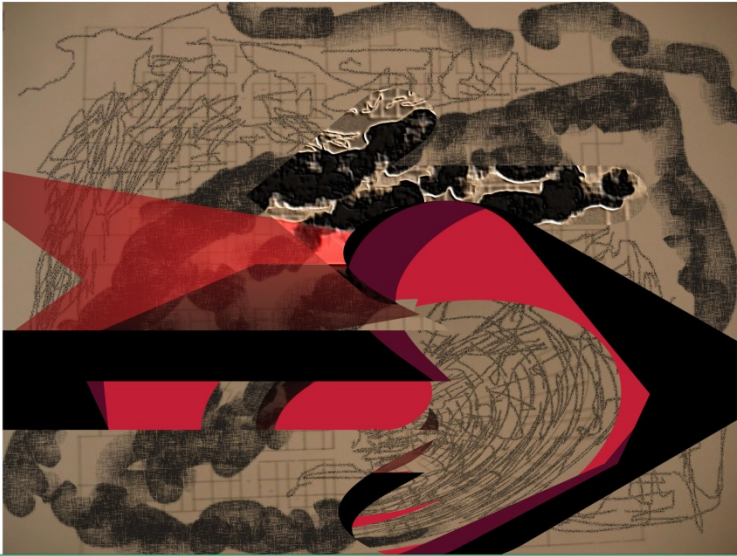


Marl Fiore

Drawing Visual Verbal Space 3







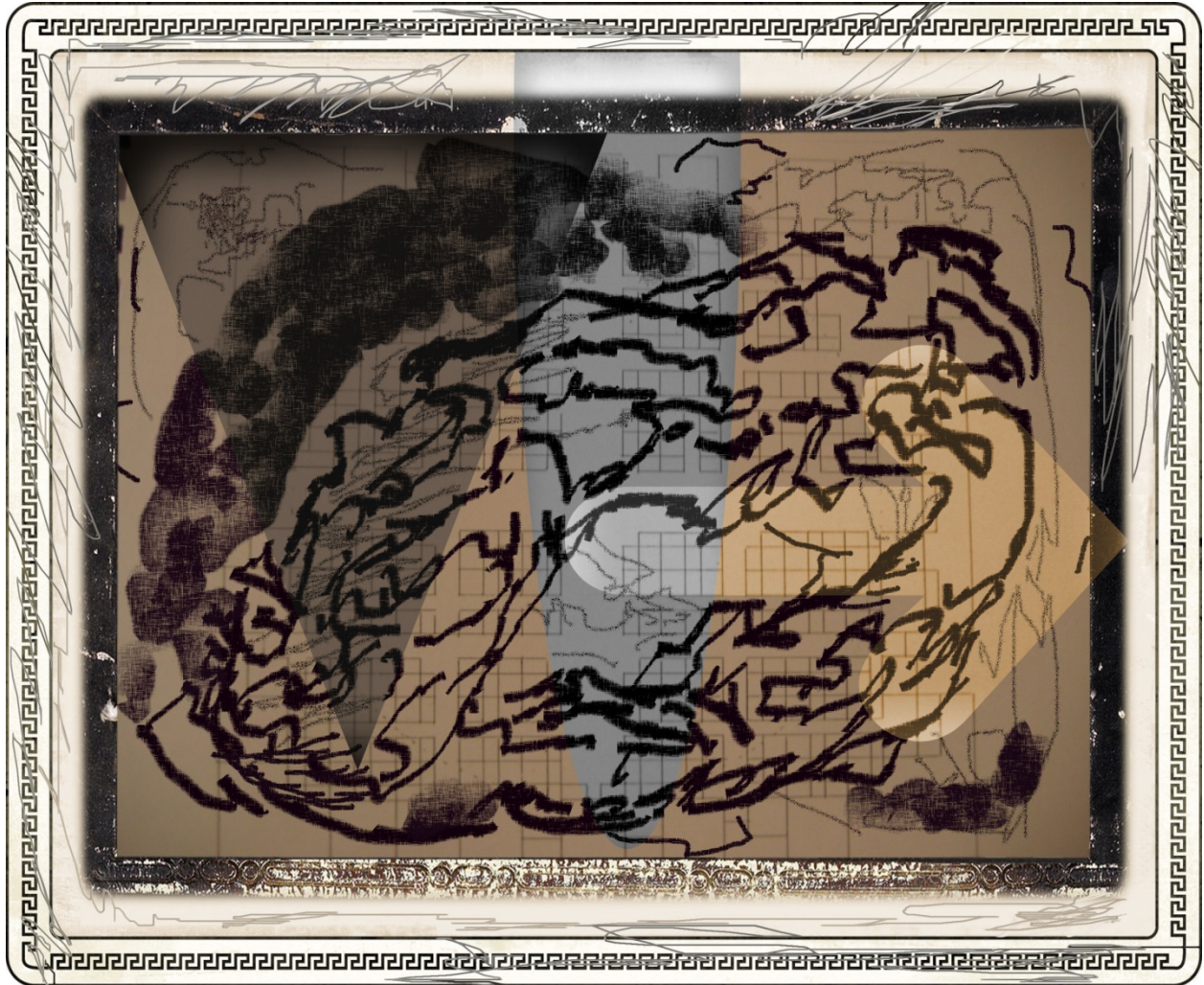


Topology
Topography
Morphology
Ethos
Pathos



Fabulae
Palimpsest

Drawing Visual Verbal Space 1



Nominal

Phenomenological

Metonym


Mood

Mode

Staging

Framing

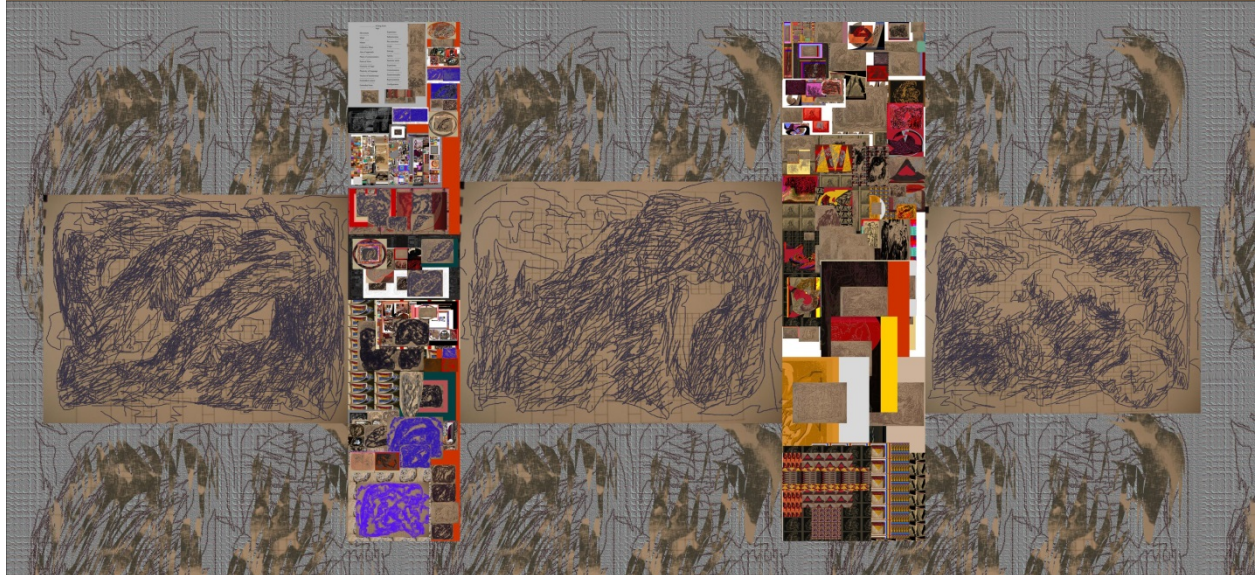
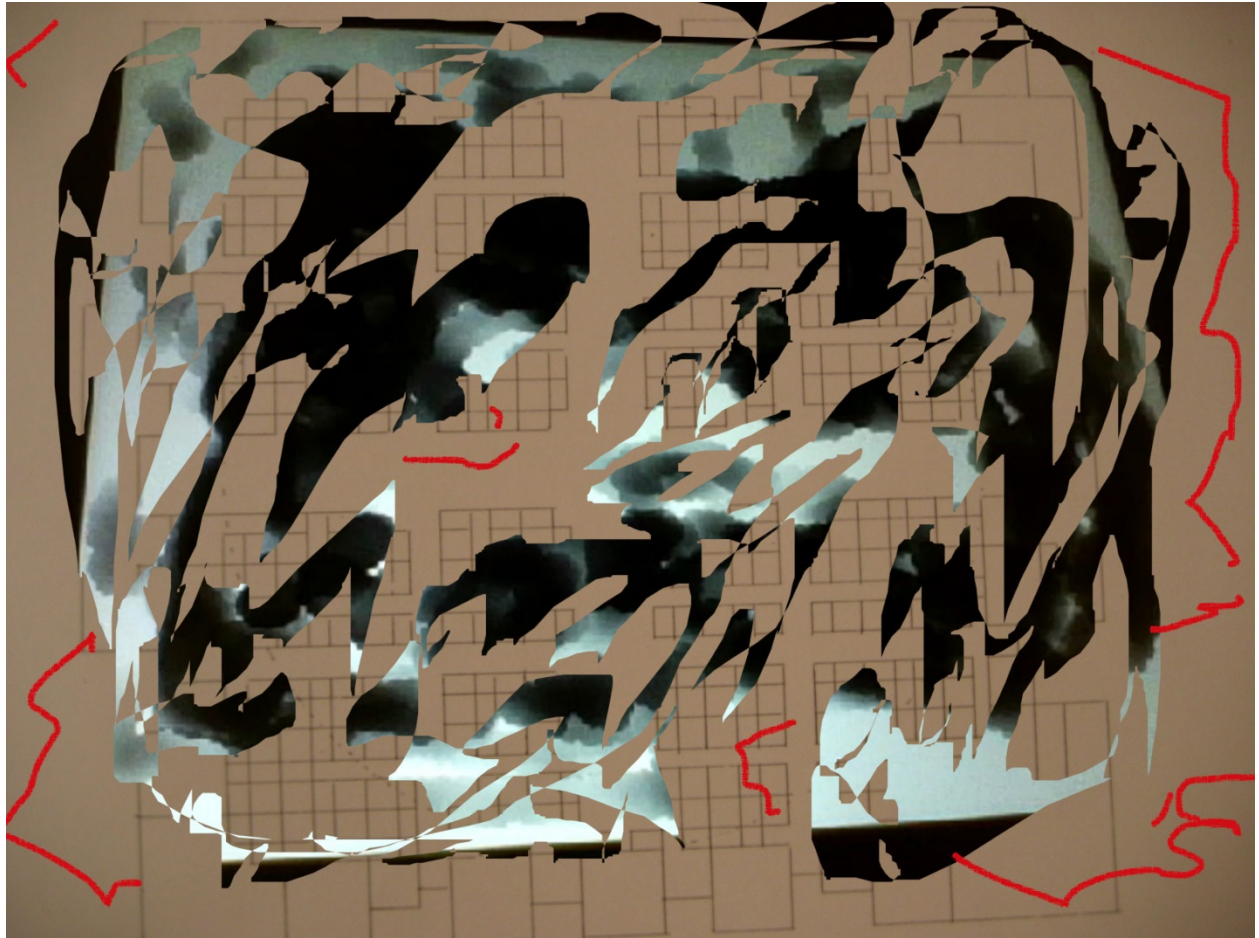
Dimensional Allegory

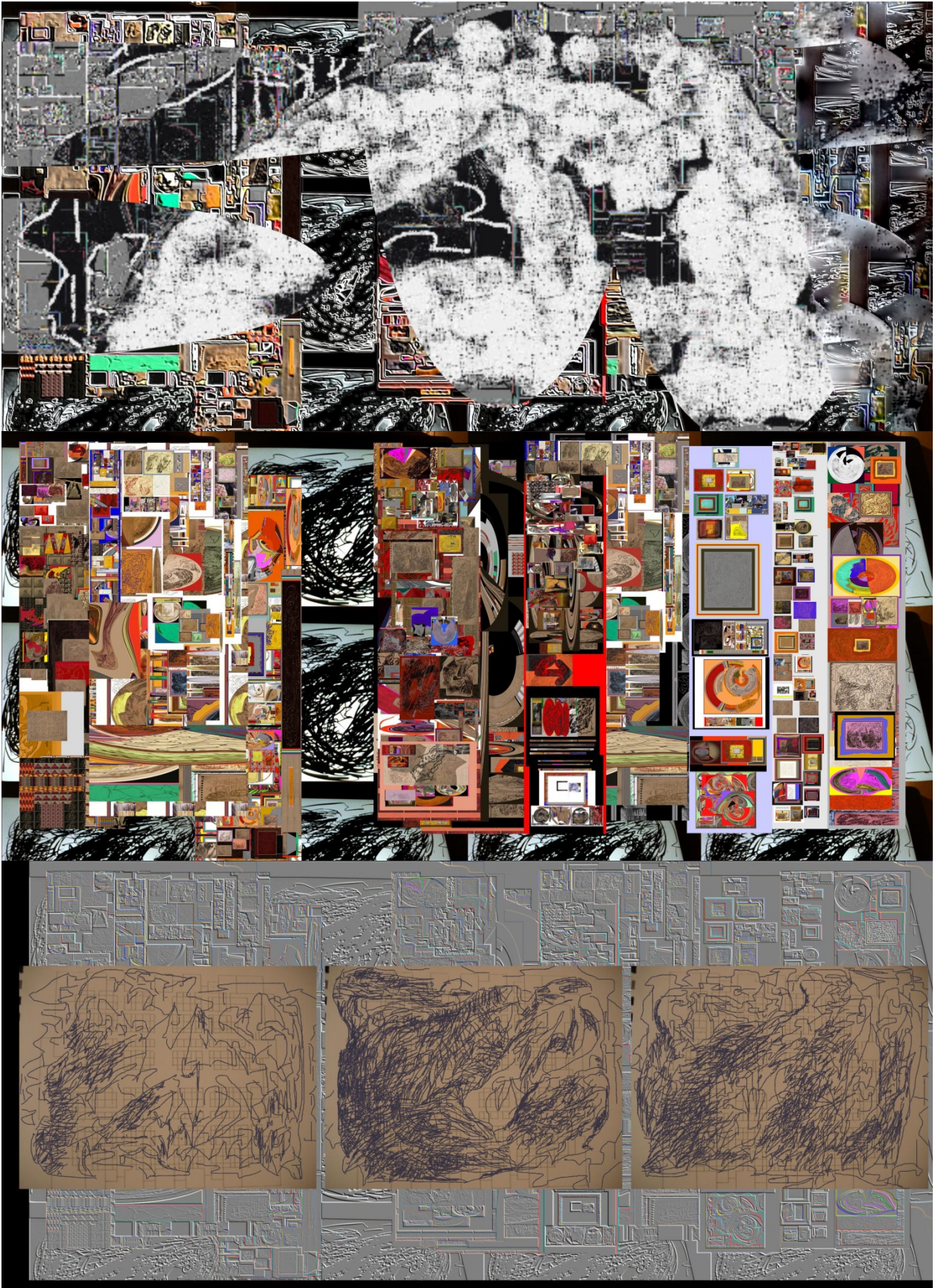


Primieval Chaos

Chaos

Drawing visual verbal space 6





Syllepsis
Abracciari
Trace
Rhizome

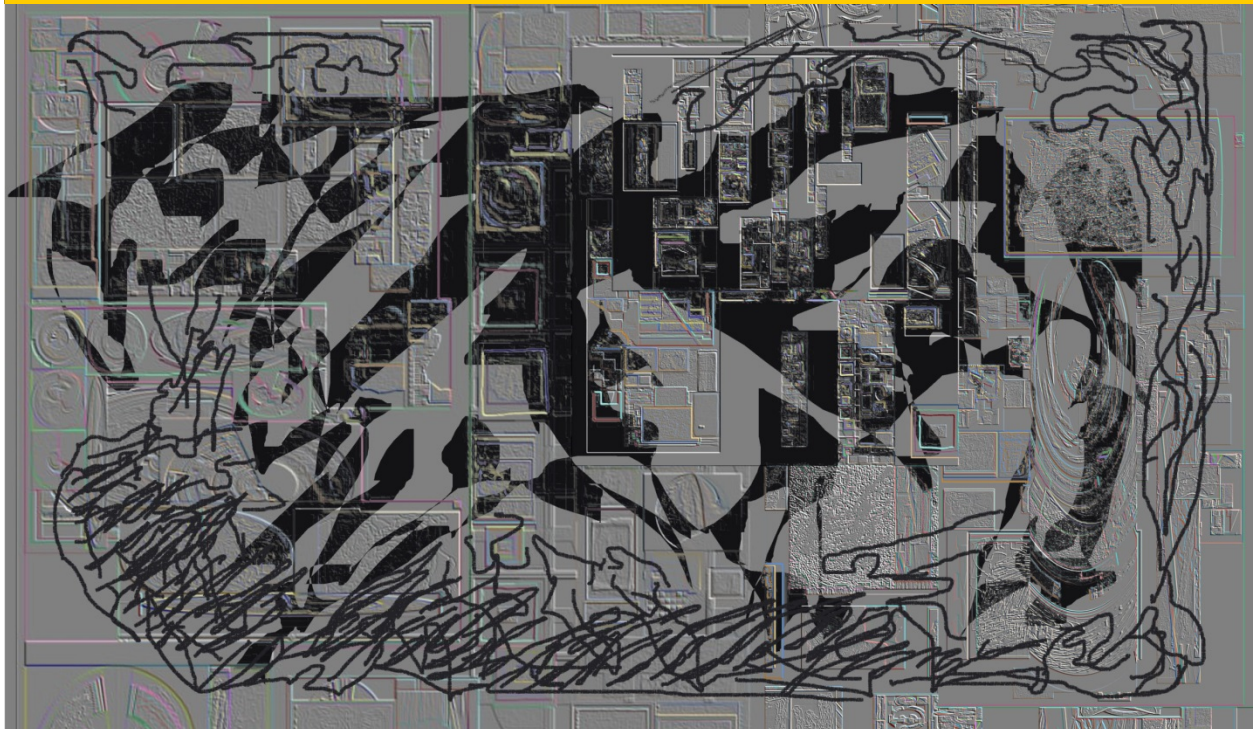
Apophatic Mirror

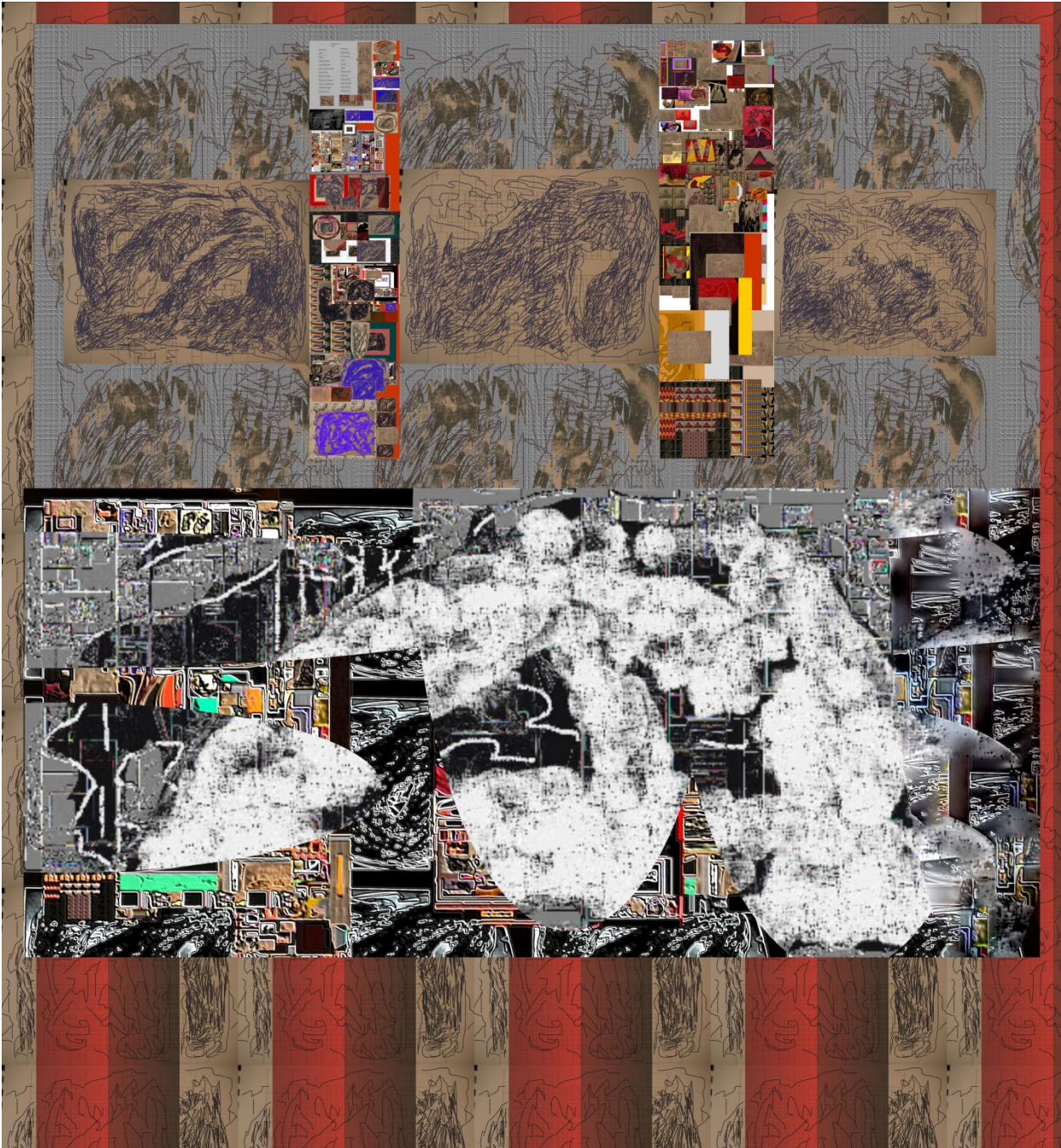
Chiasme



Mirrorim

Drawing Visual Verbal Space 4

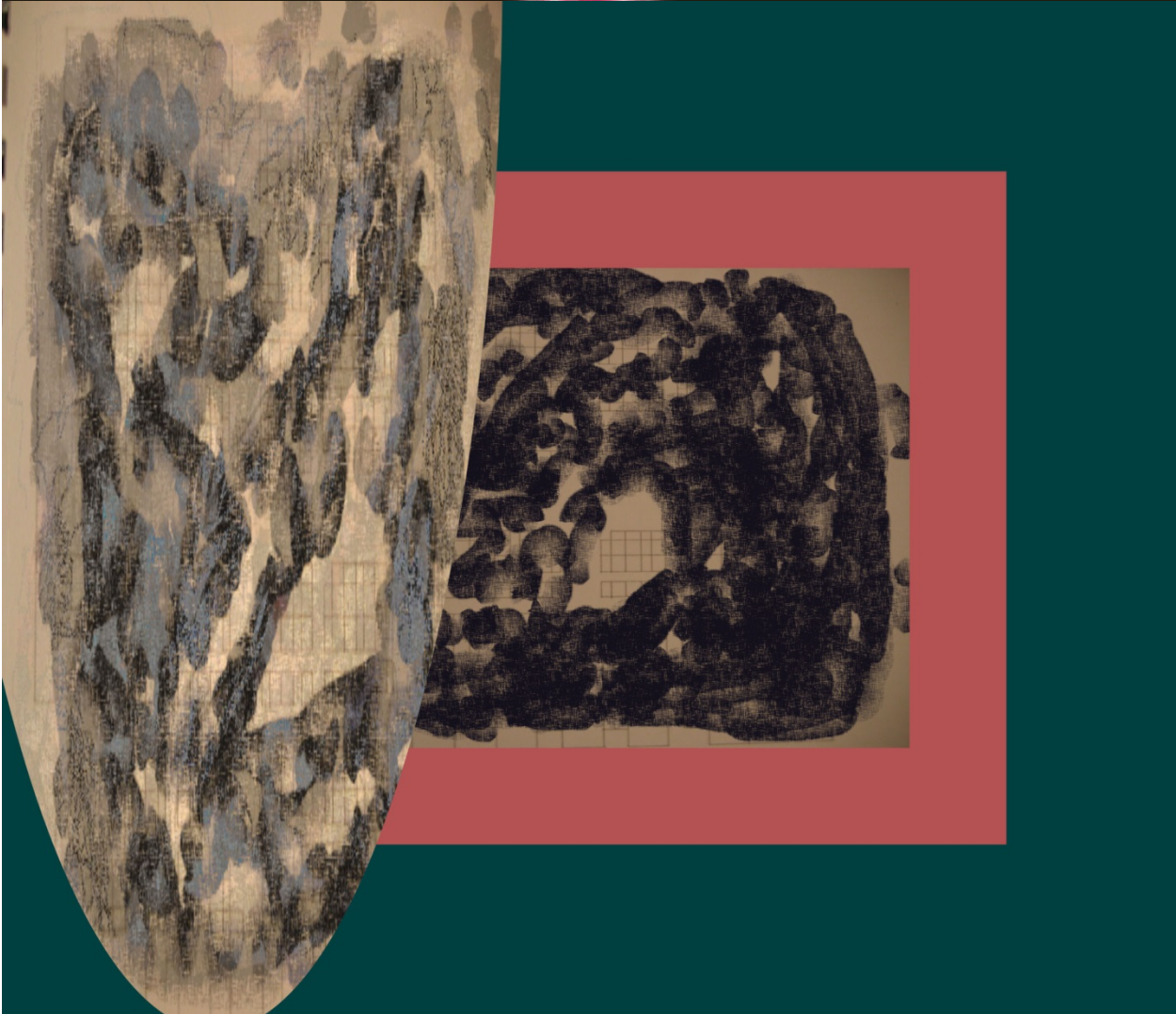


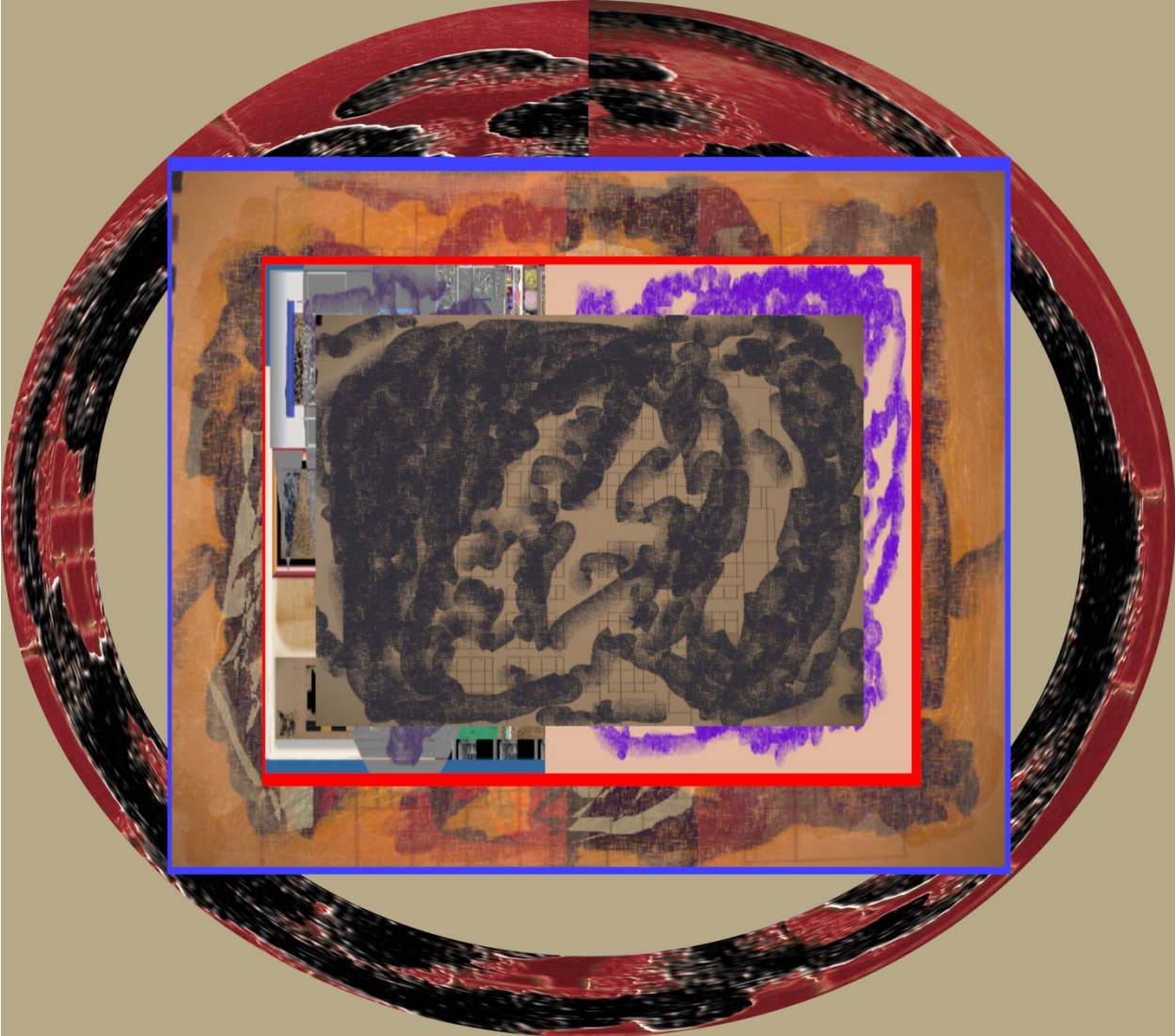


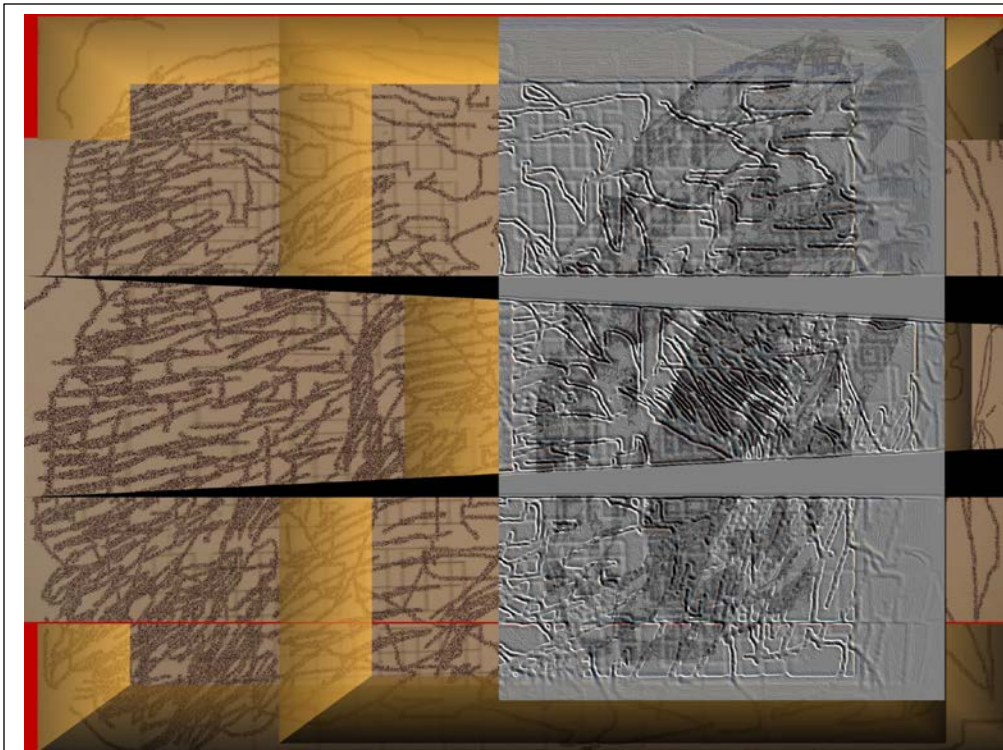
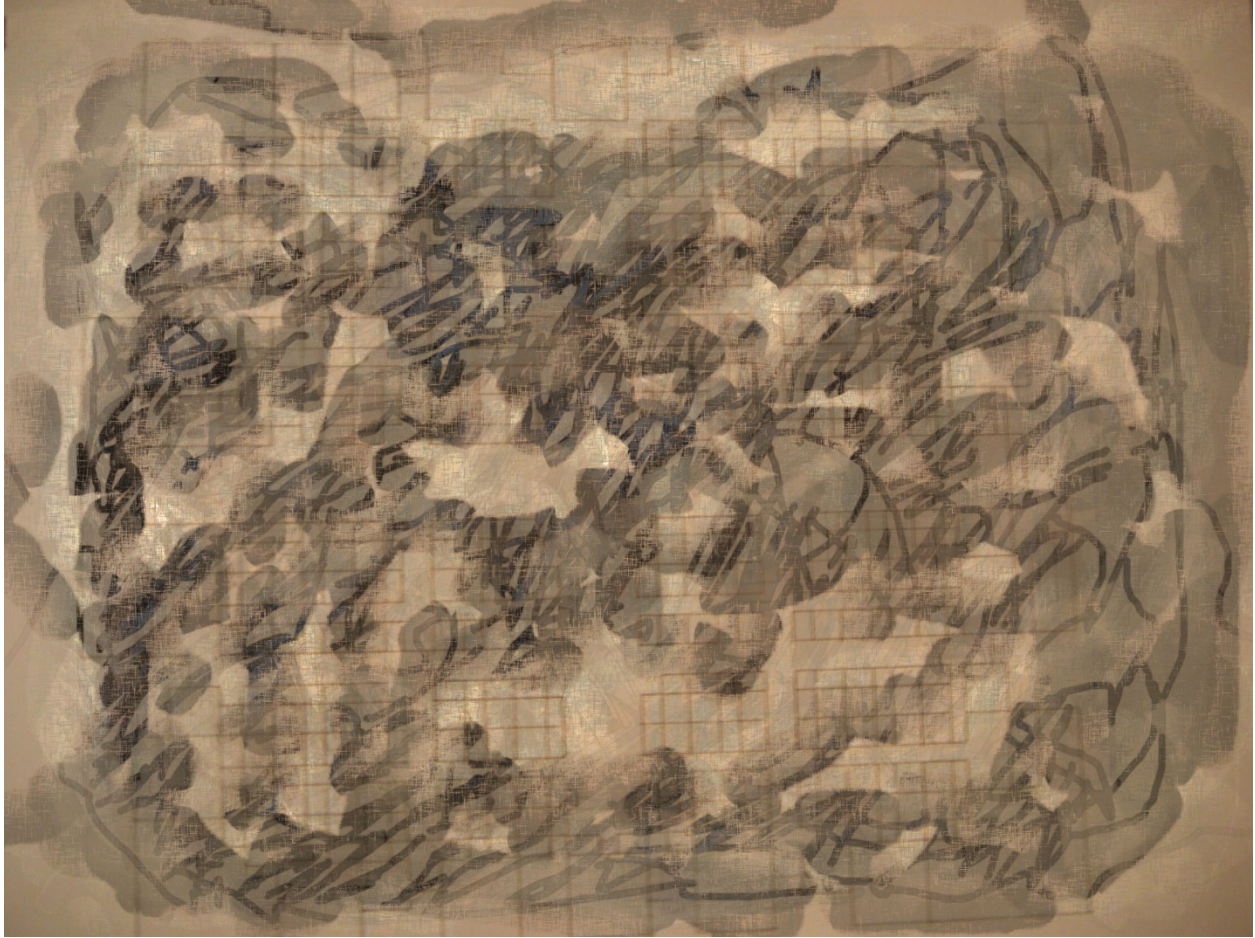


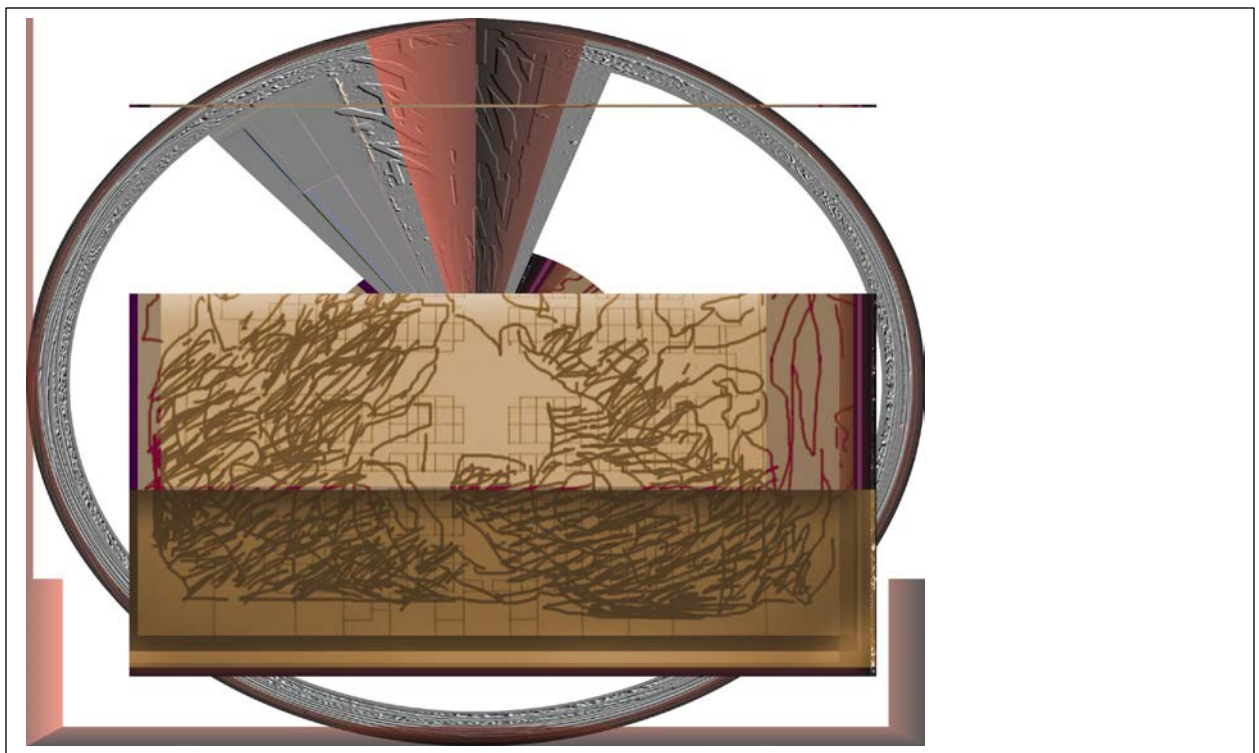
EDACMENT

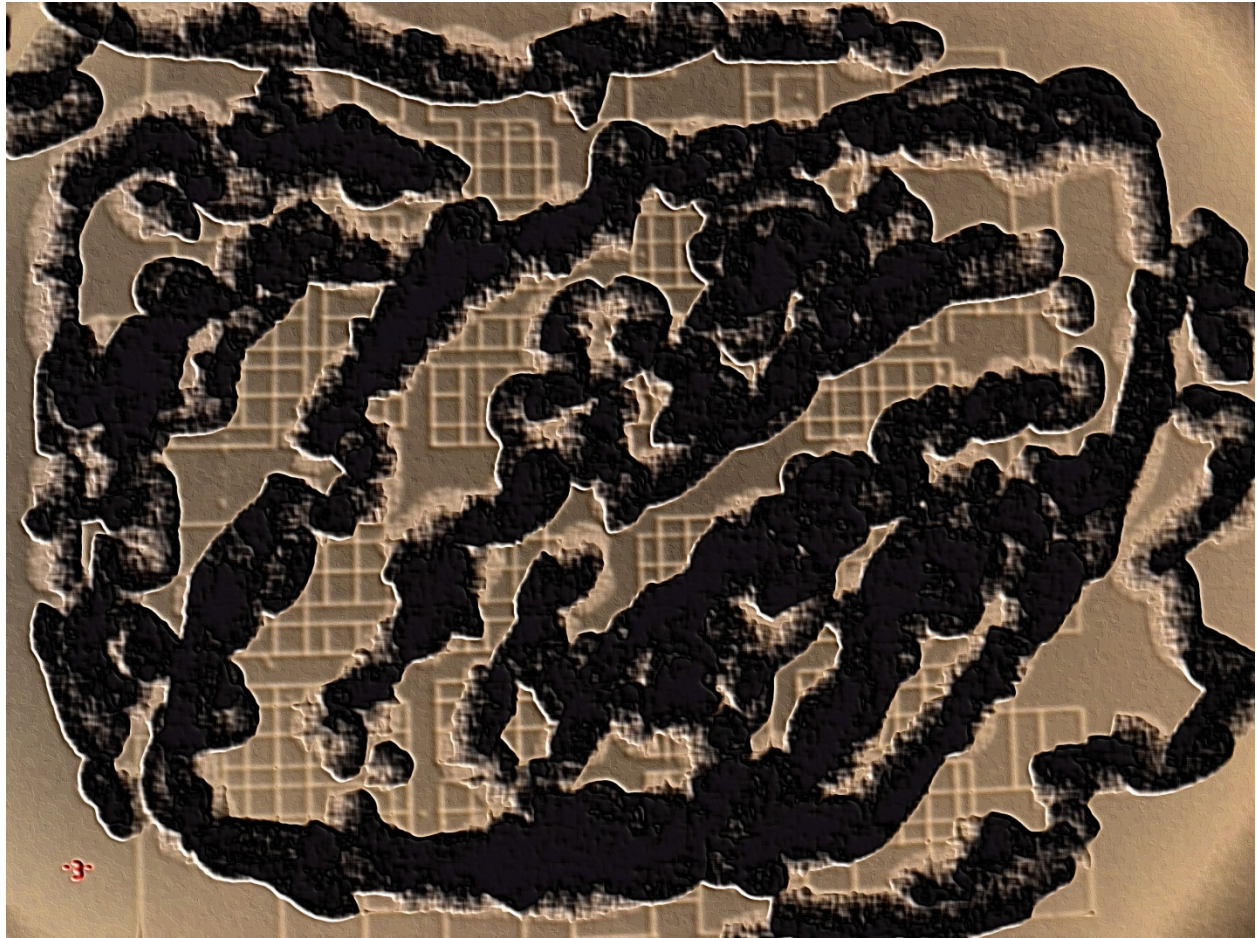








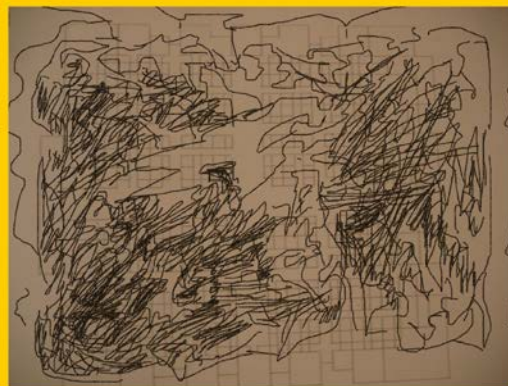




Hermes & The
Hermeneutical

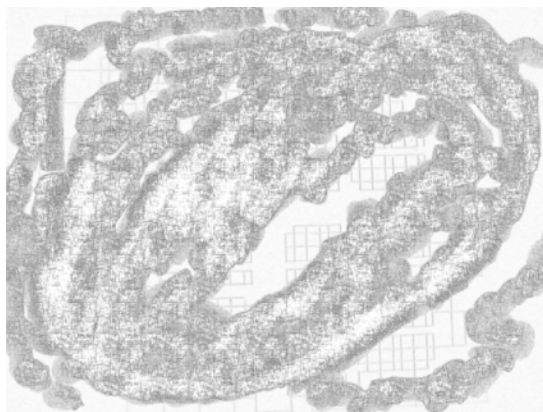
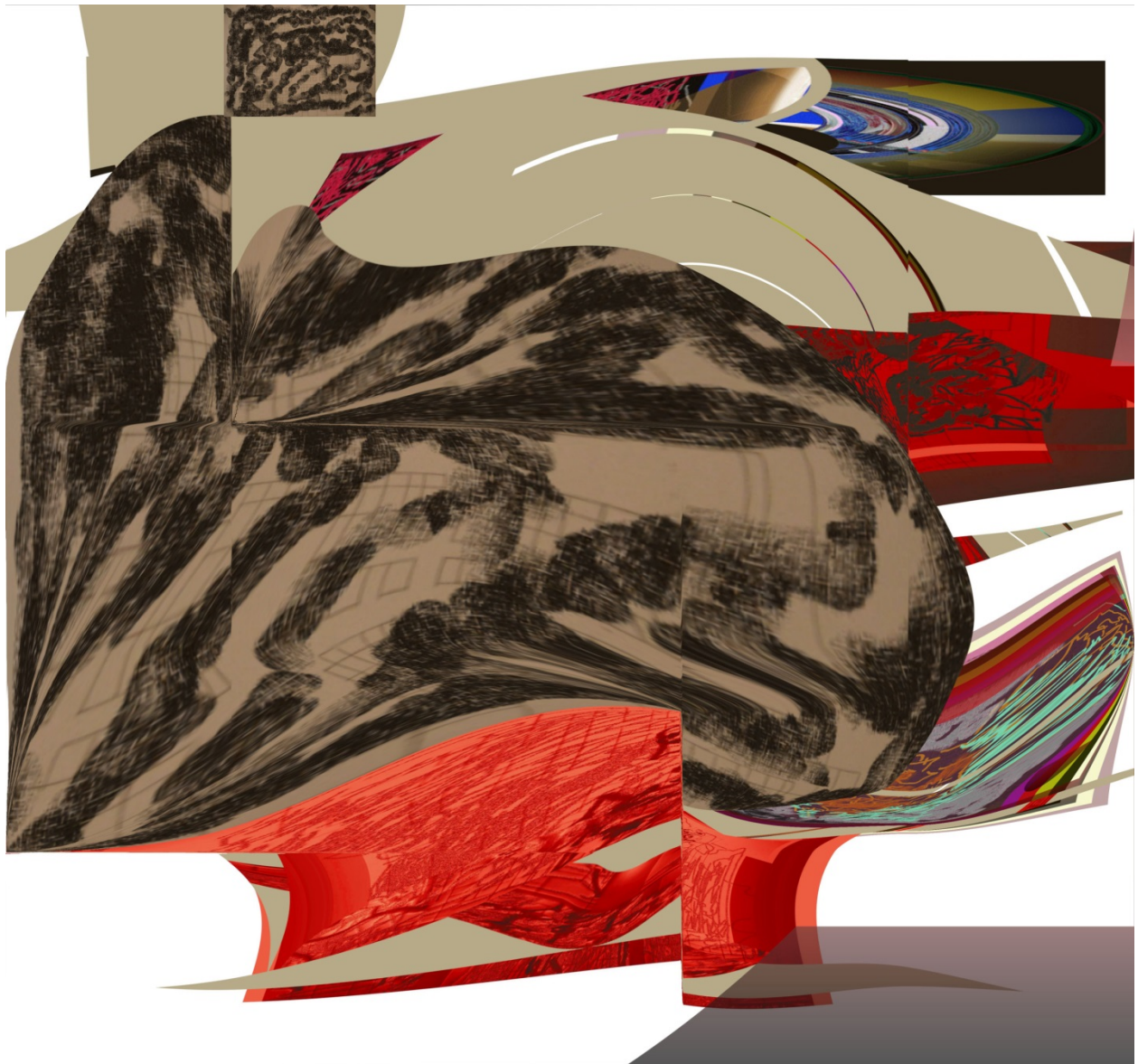
Interpellation

Interpollation



Marl Fiore

Drawing Visual Verbal Space 3





Simulcrae

Psychological colloids

Neologism

Trauma

Indices

Antinomy

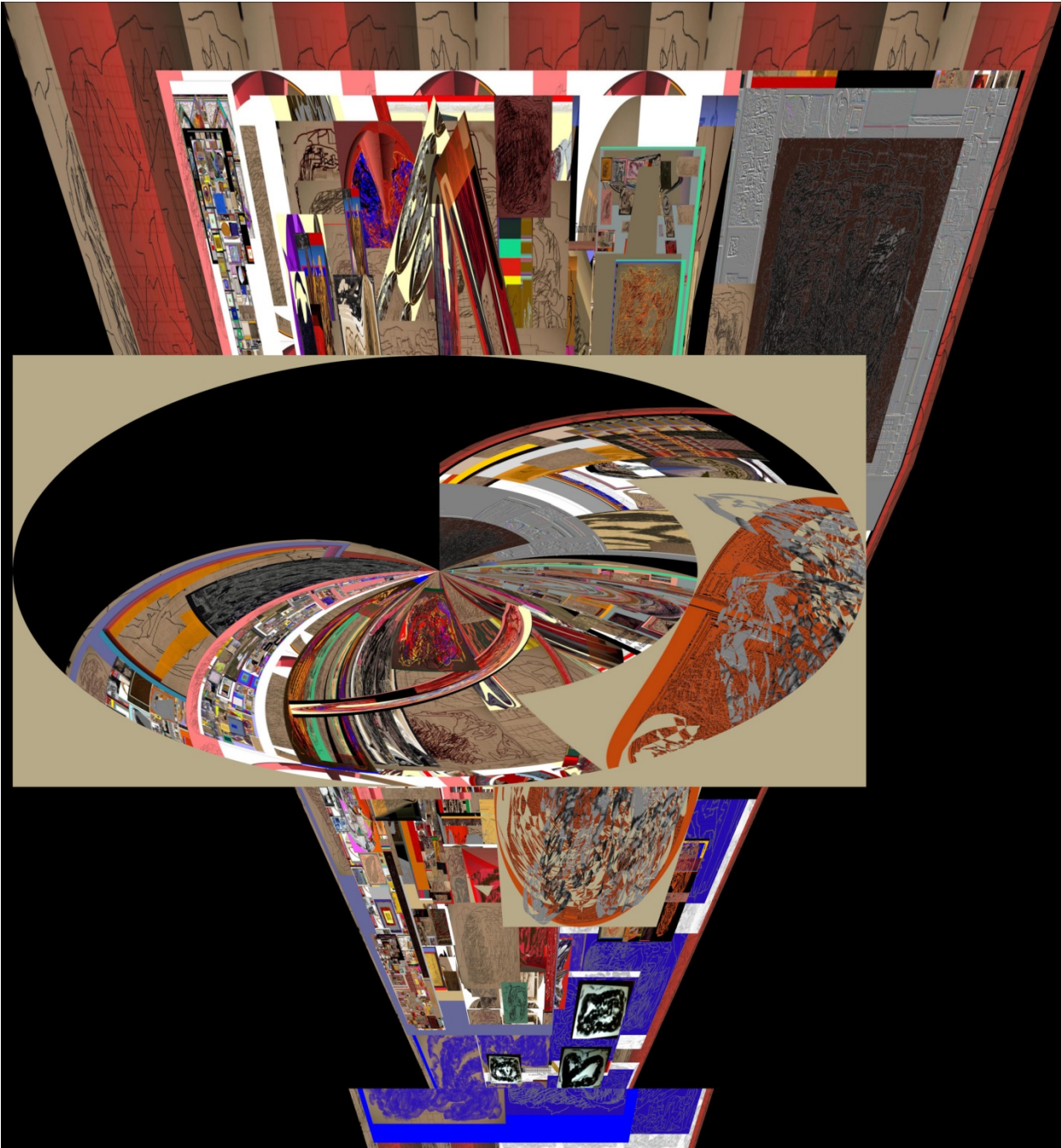
Model/facultative testing

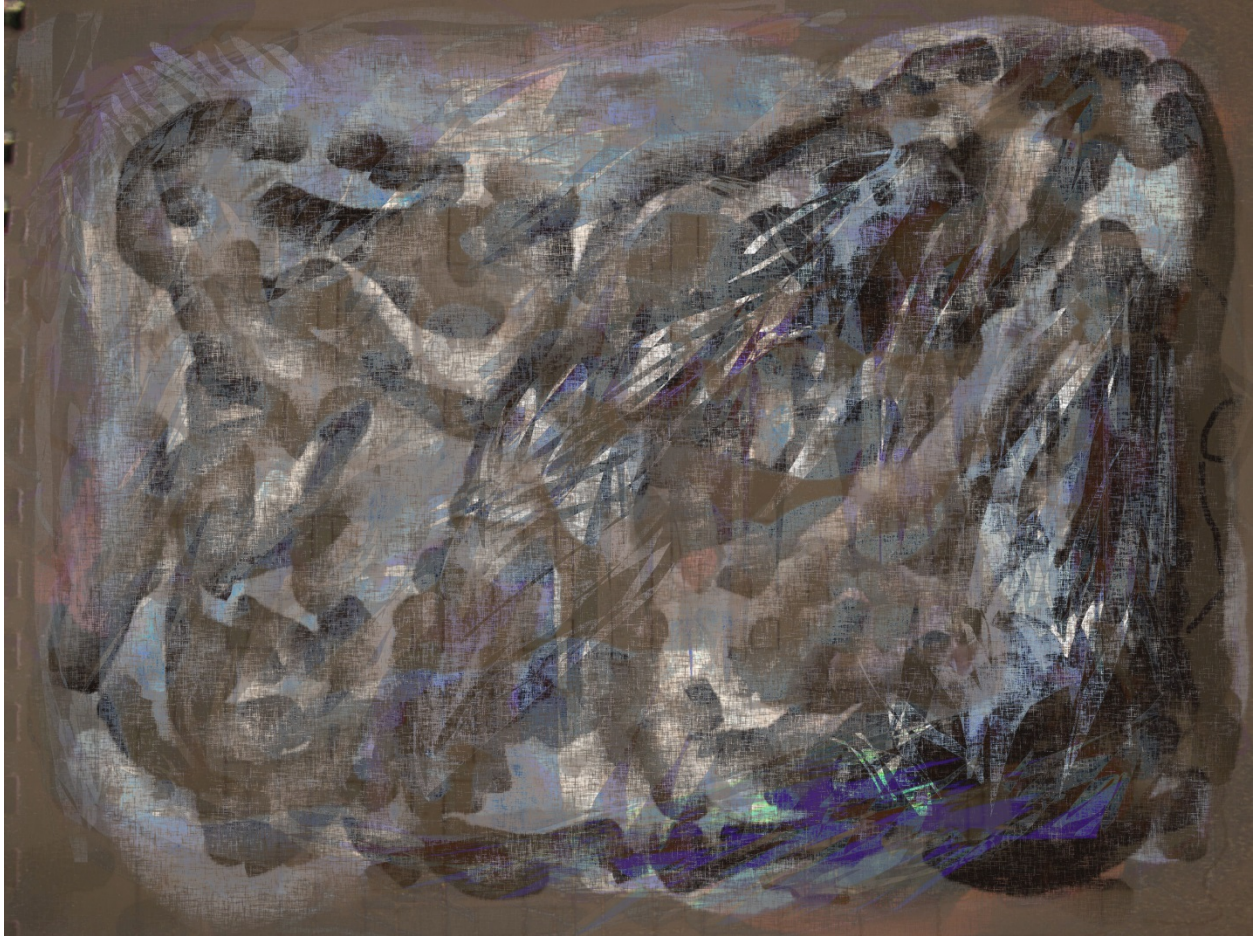


Drawing verbal visual
space 9



Paragone Again





Simulacrae

Psychological colloids

Neologism

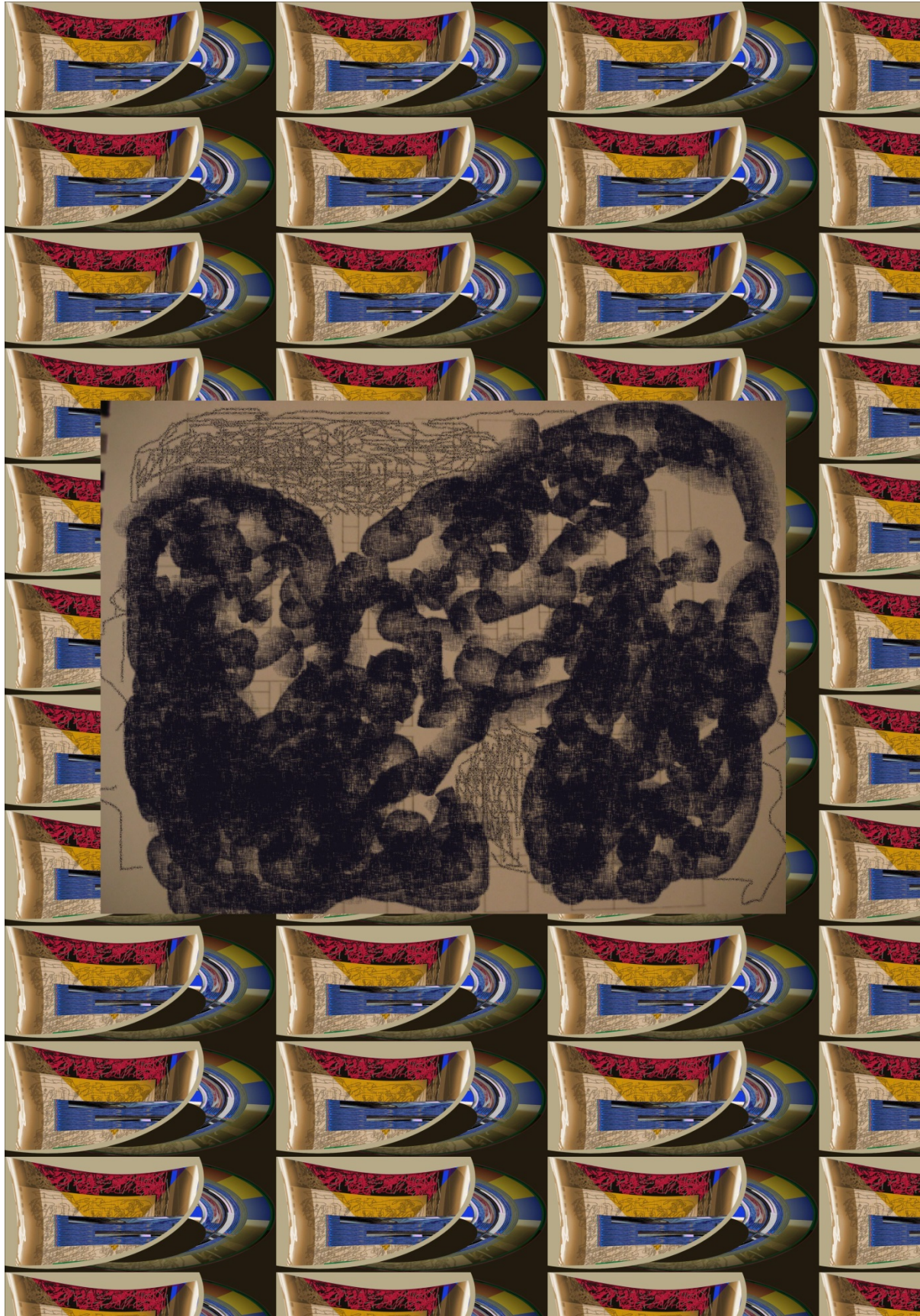
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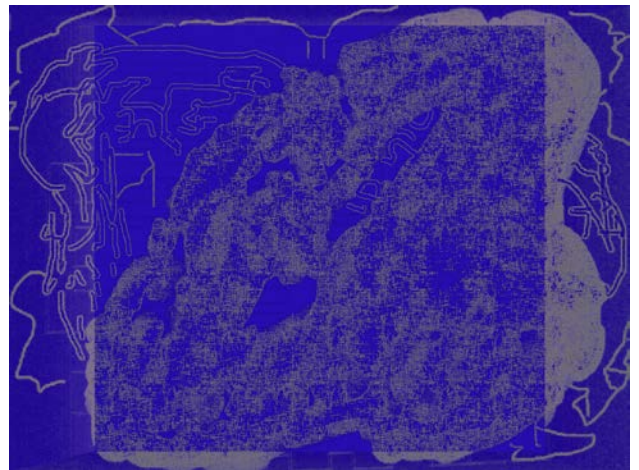
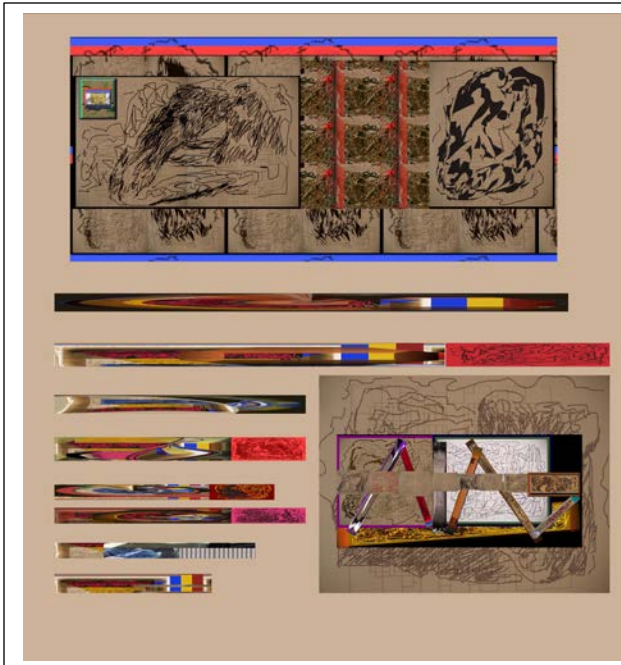
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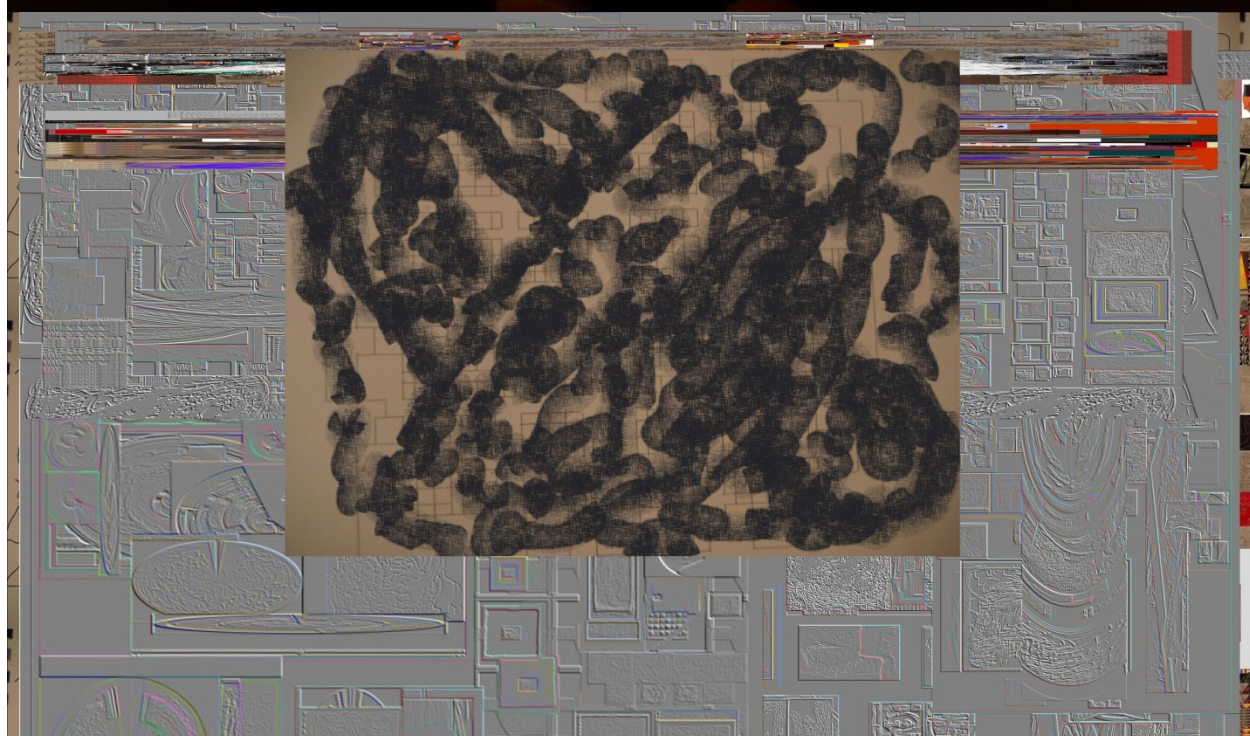
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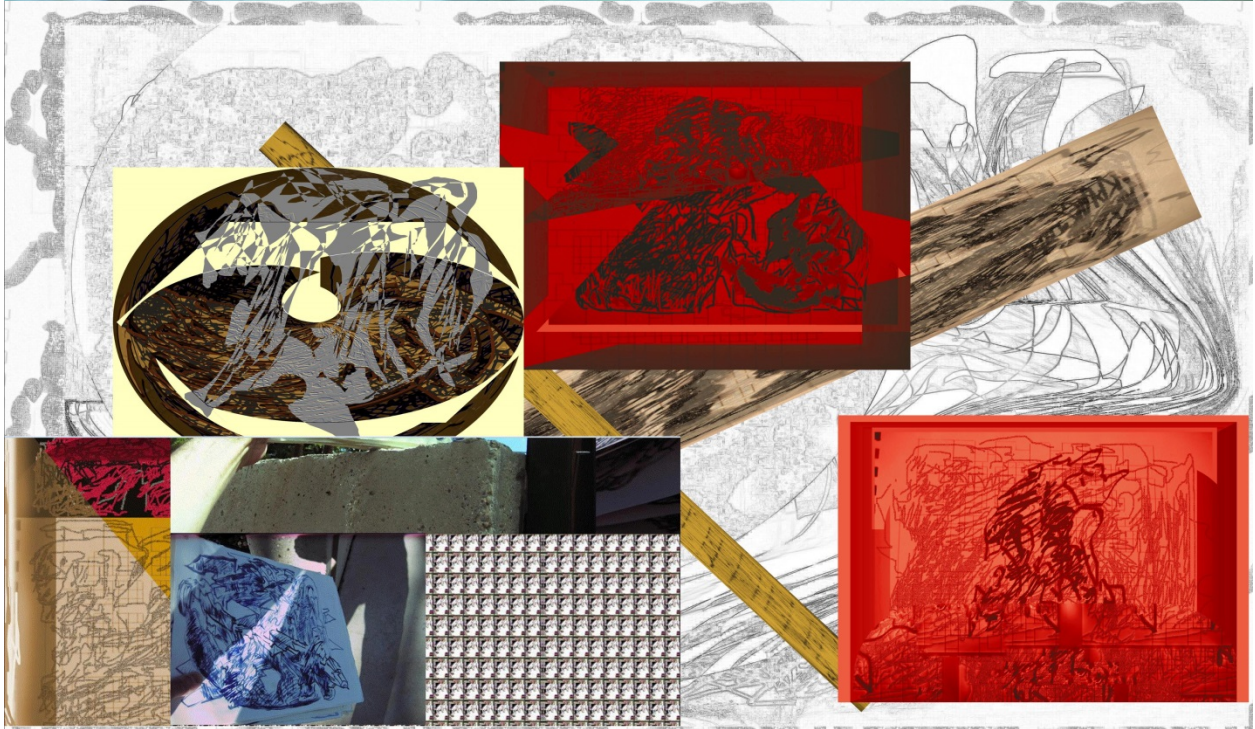
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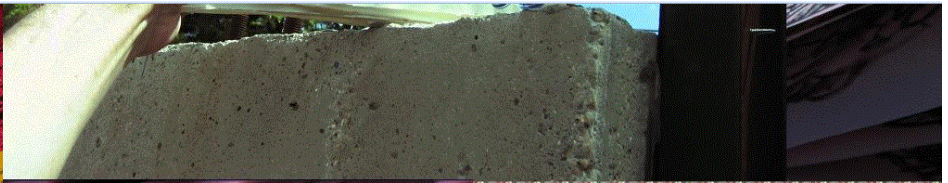
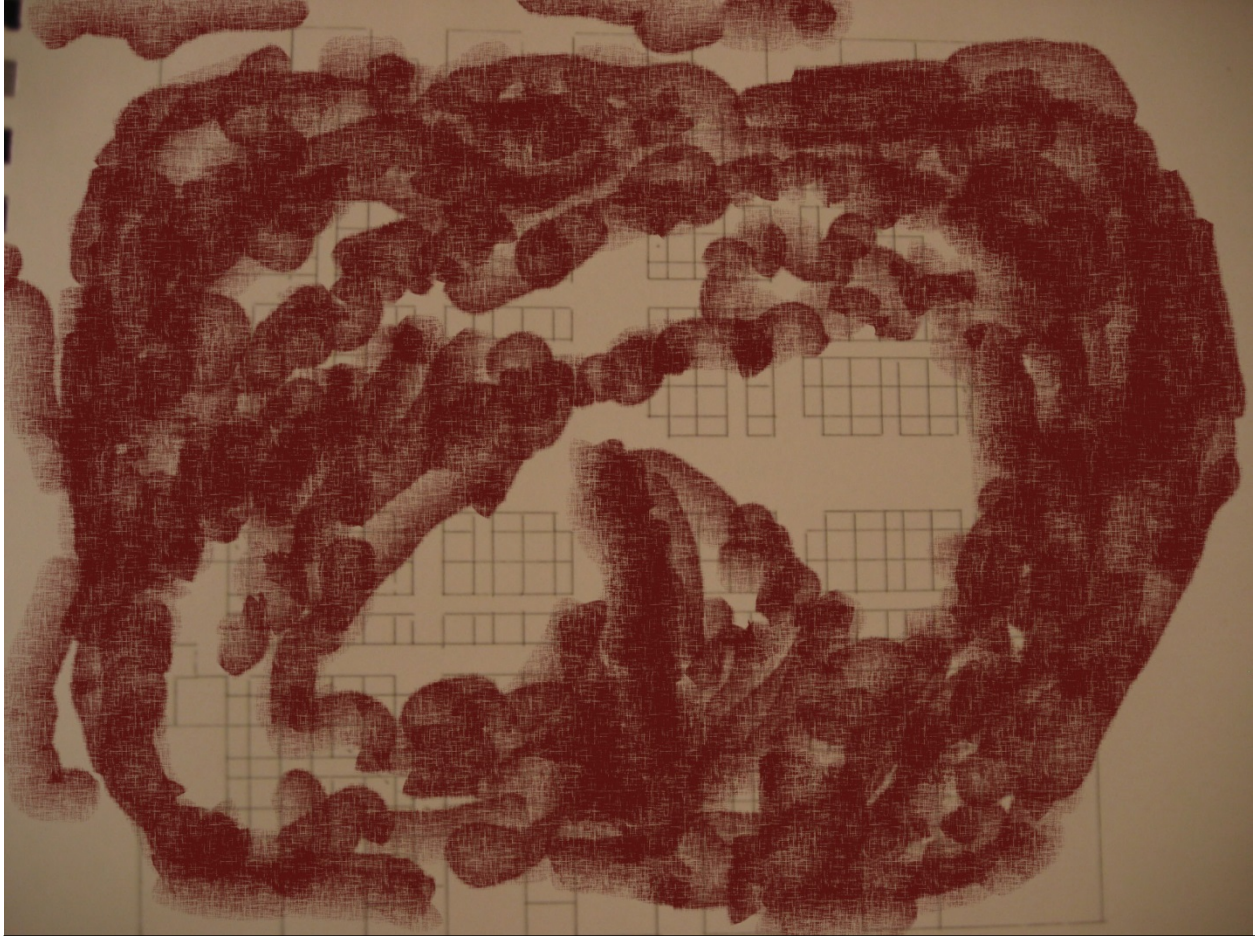


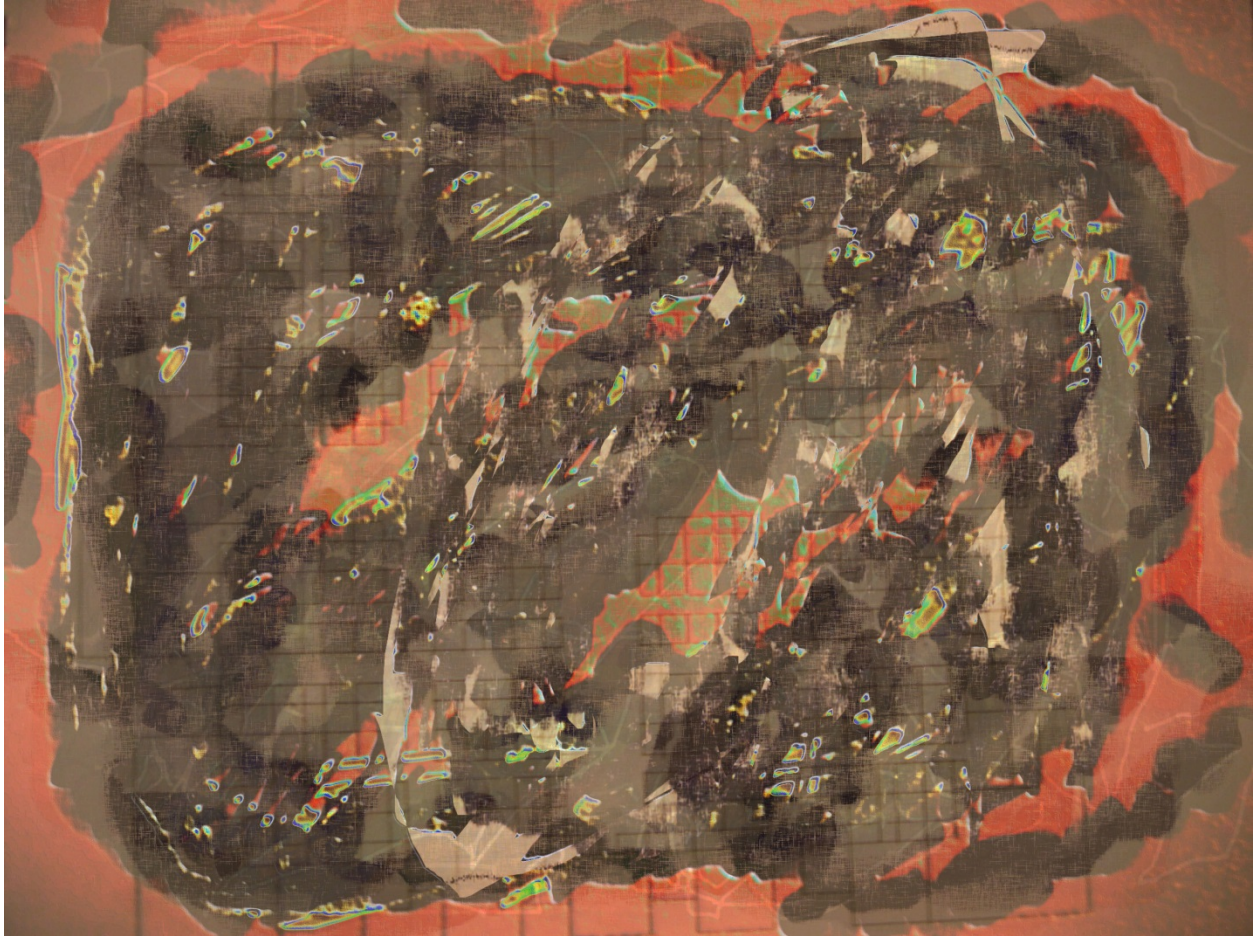


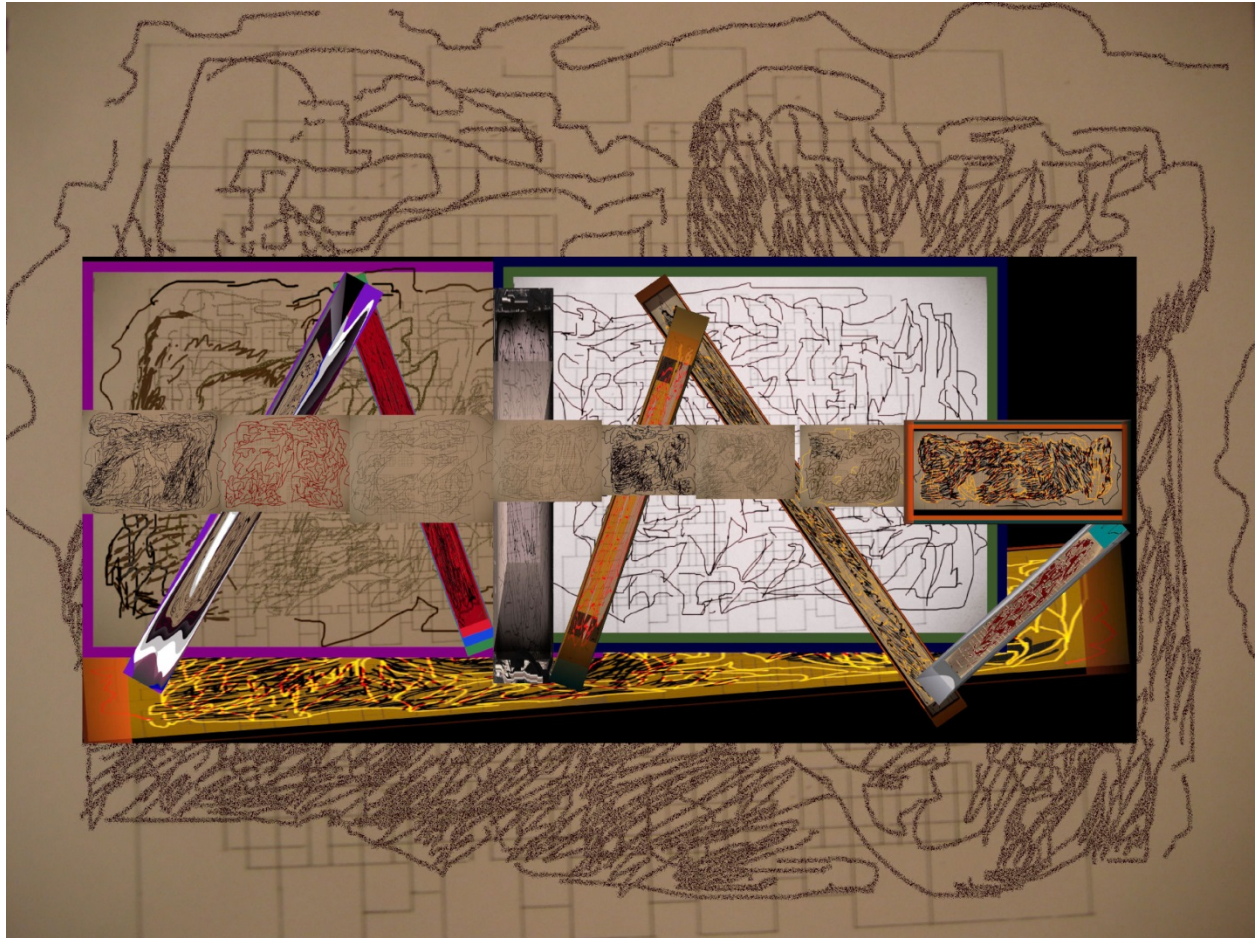




Sumer Script







Chain of Signifiers

Objective –subjective Transpose

Matheme

Mood mode Signifier

Contingency
Transgression

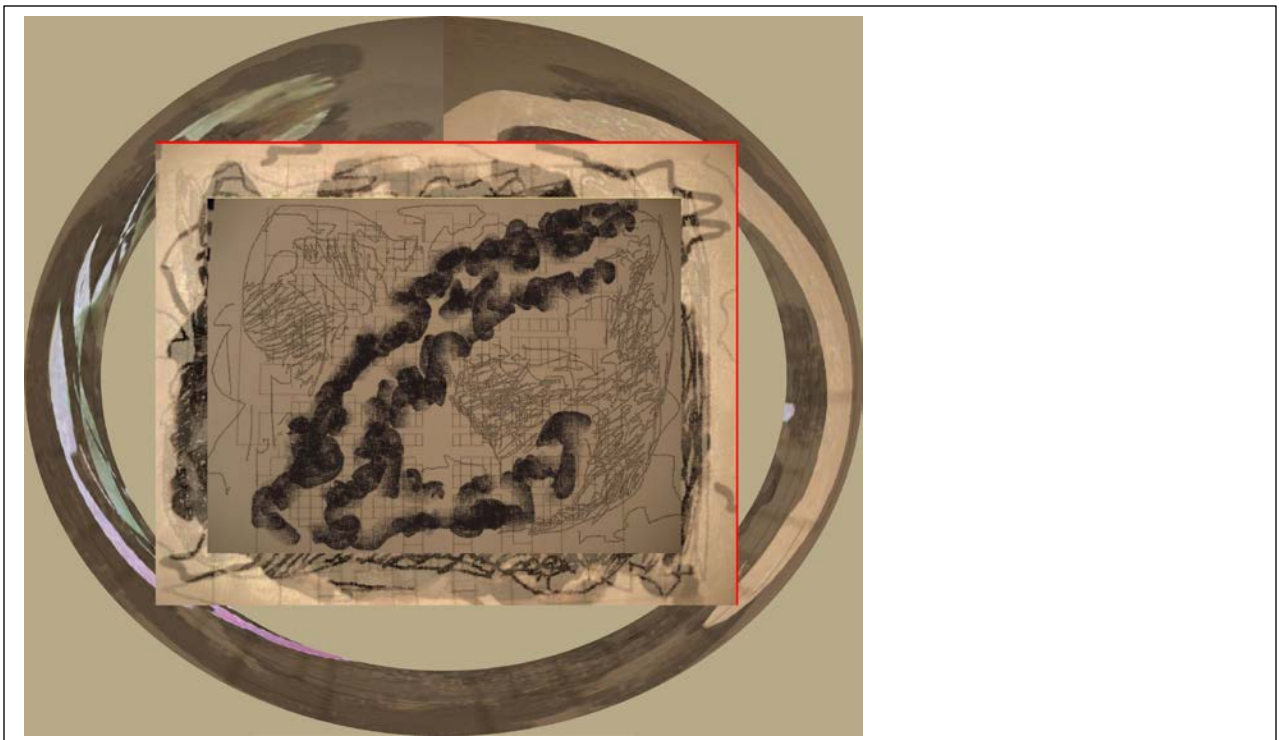
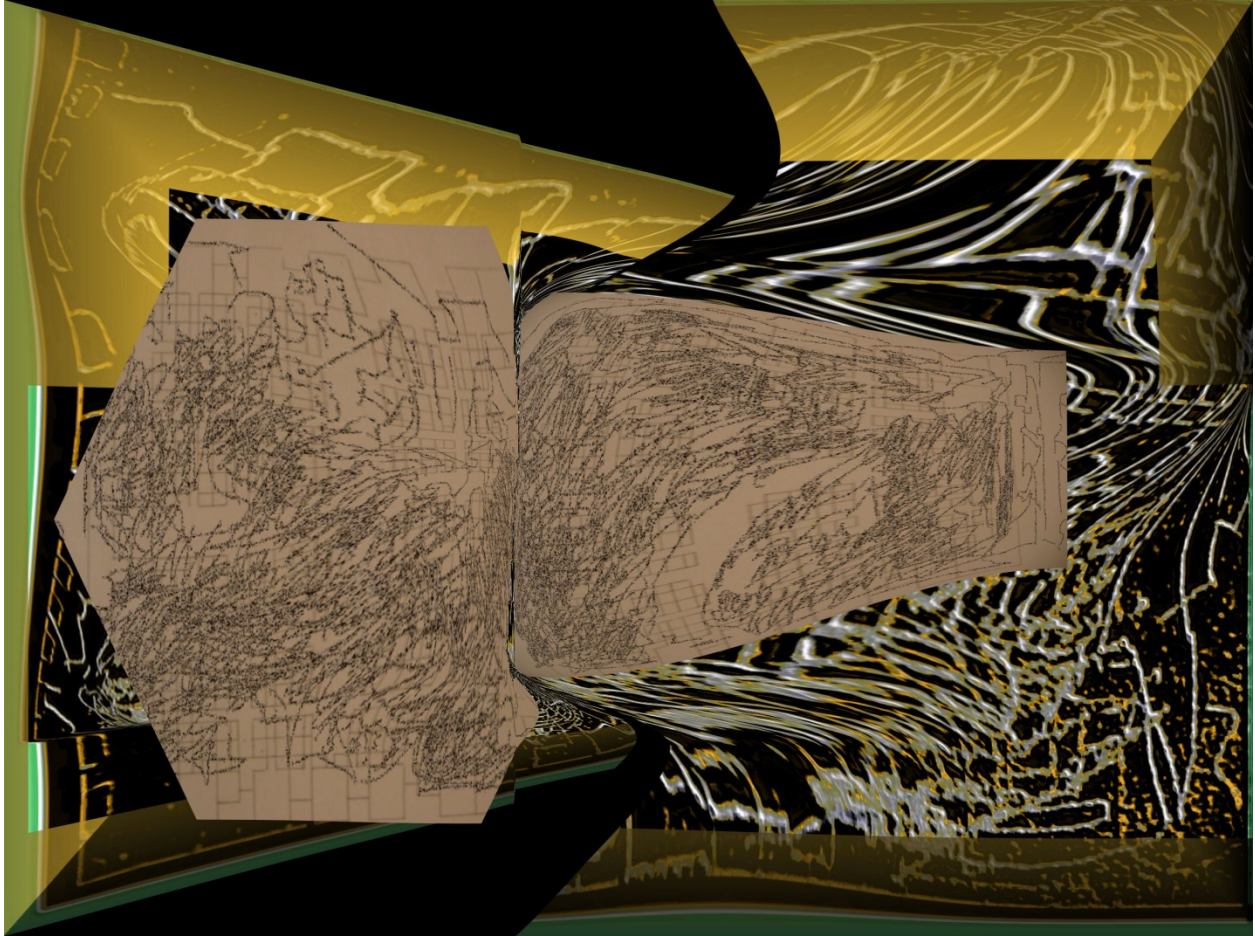
Spatial layering/synecdoche



Buoyant
Cima

Drawing Visual- Verbal Space 5



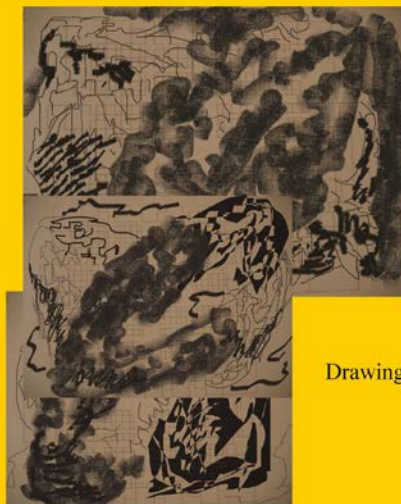




Arrows

Brackets

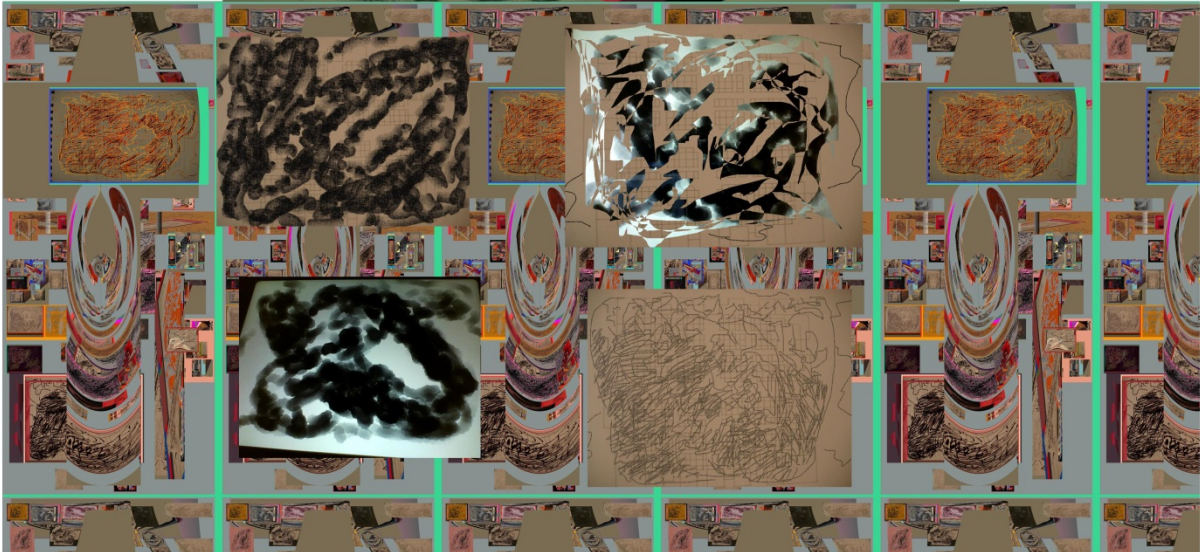
Neurological Model
Flux
Oscillation
Conflux

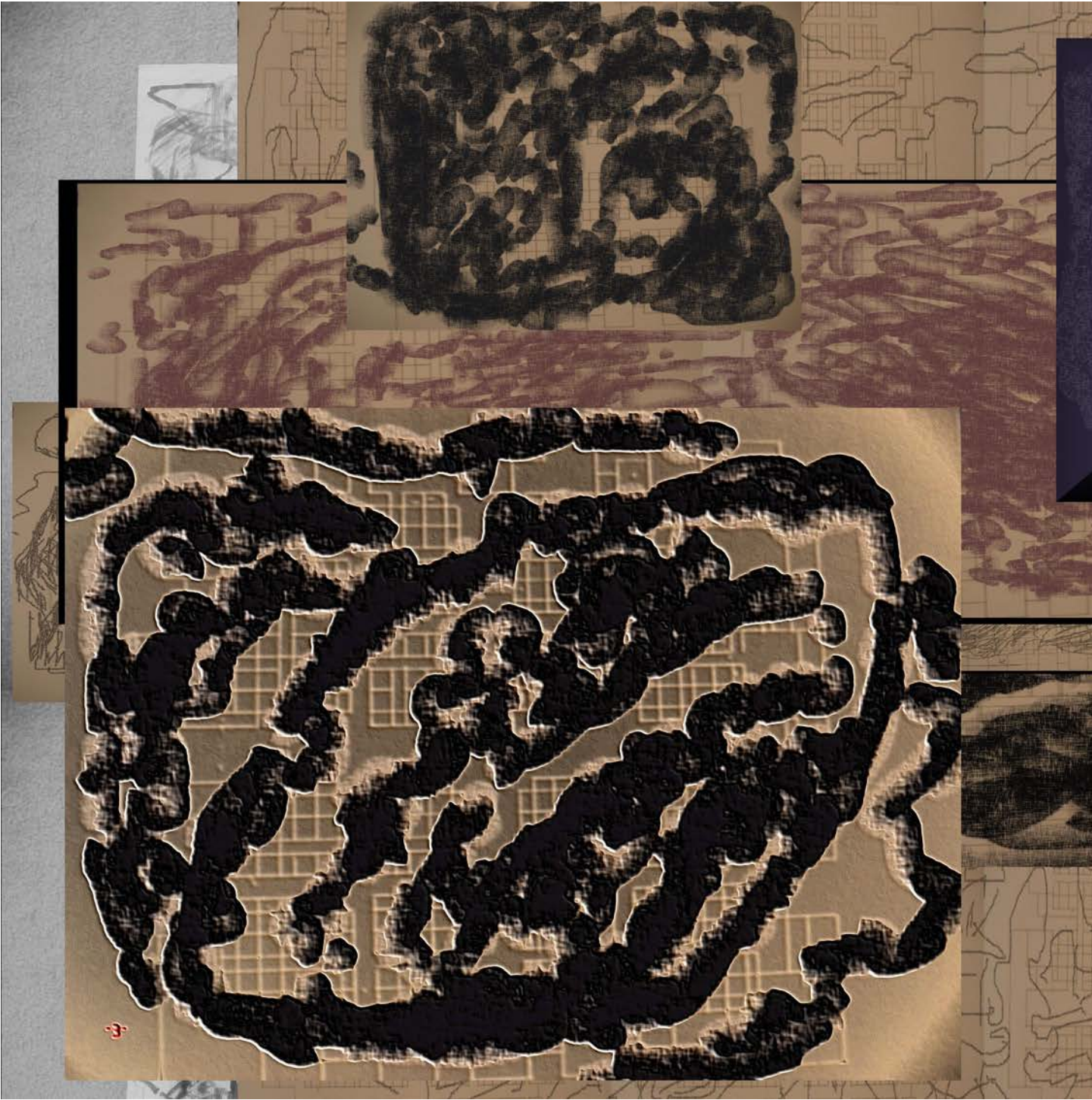


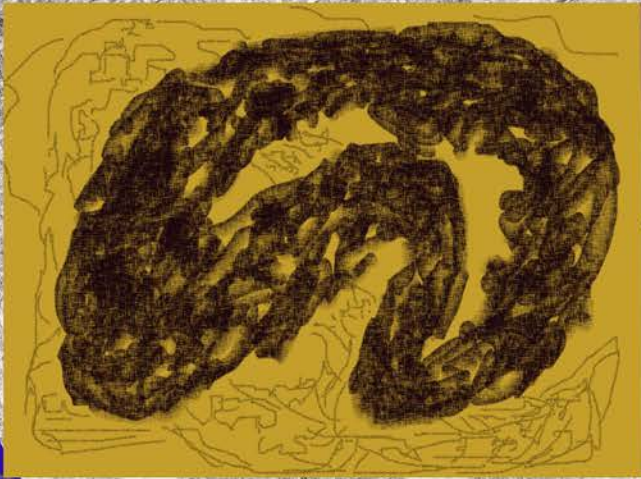
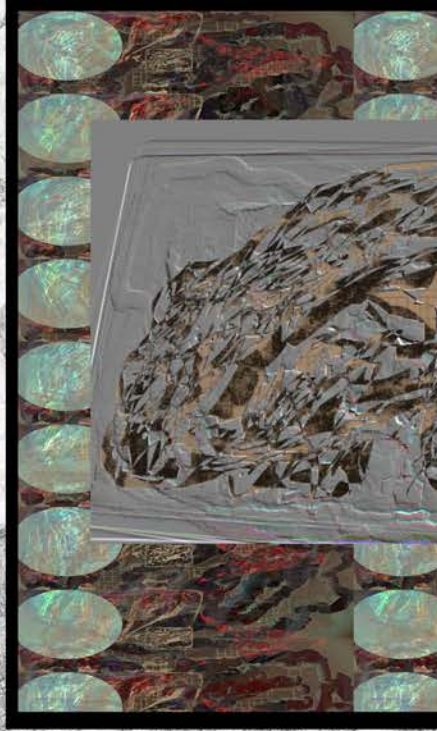
Balduccino

Drawing Verbal visual Space

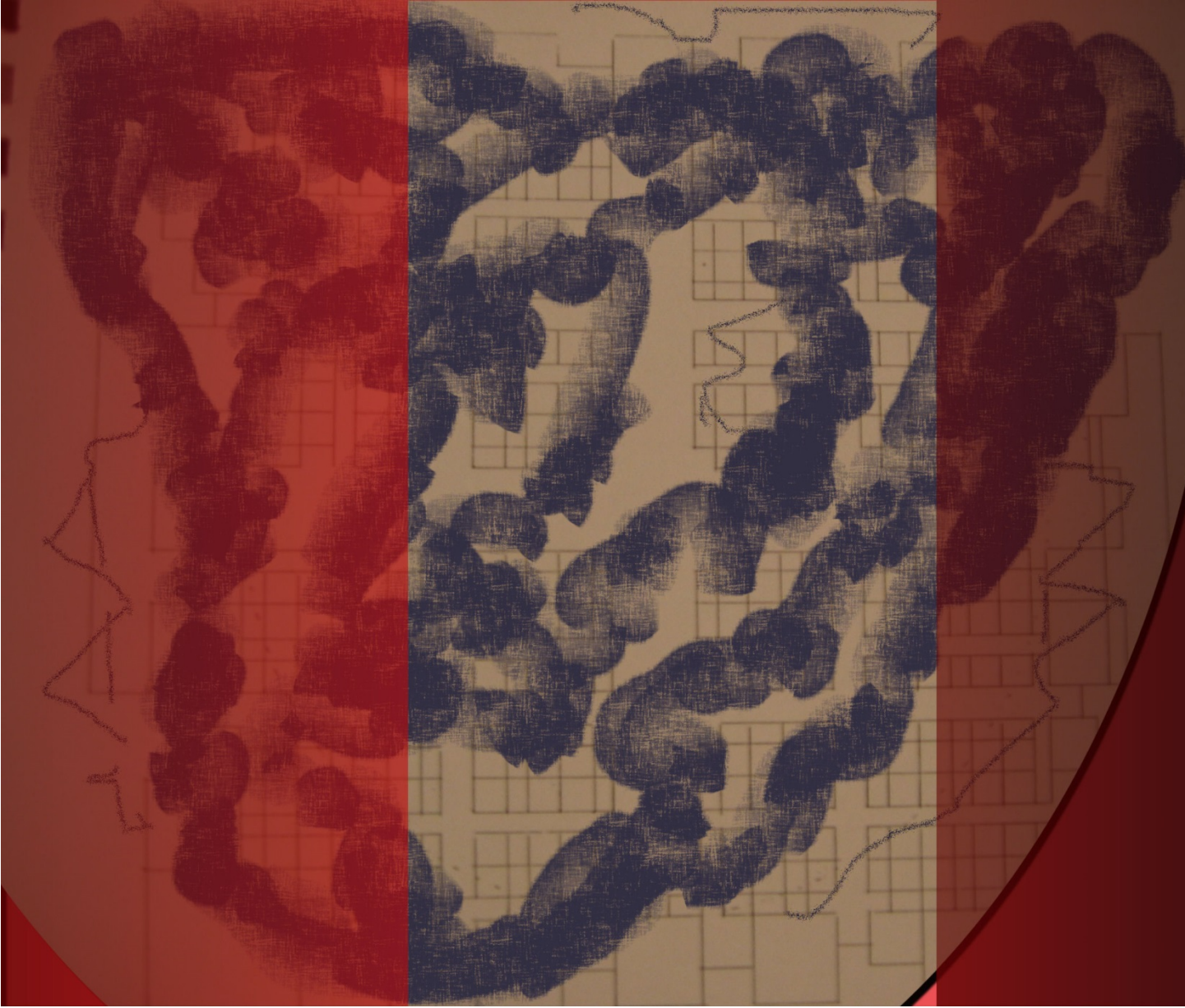


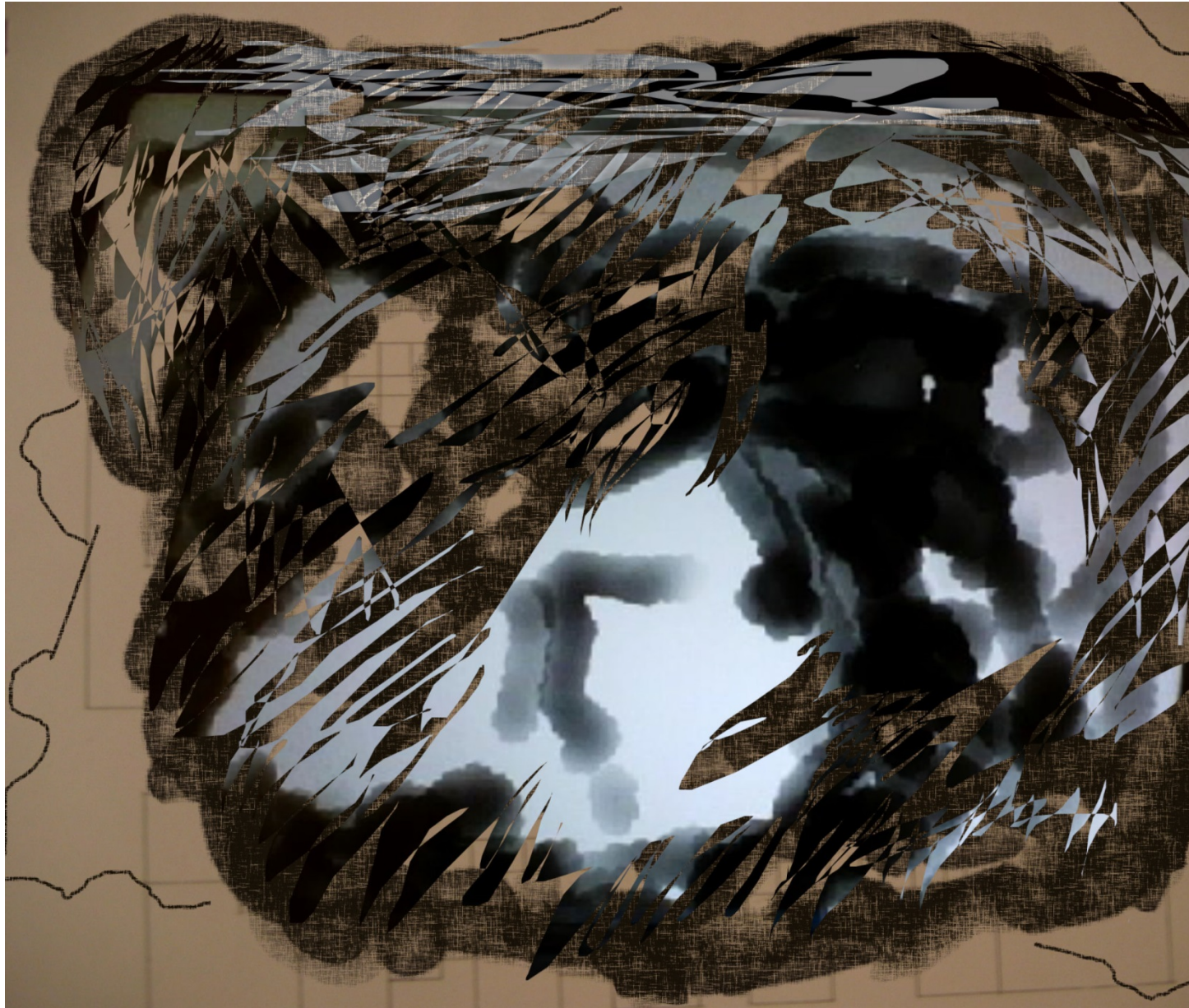


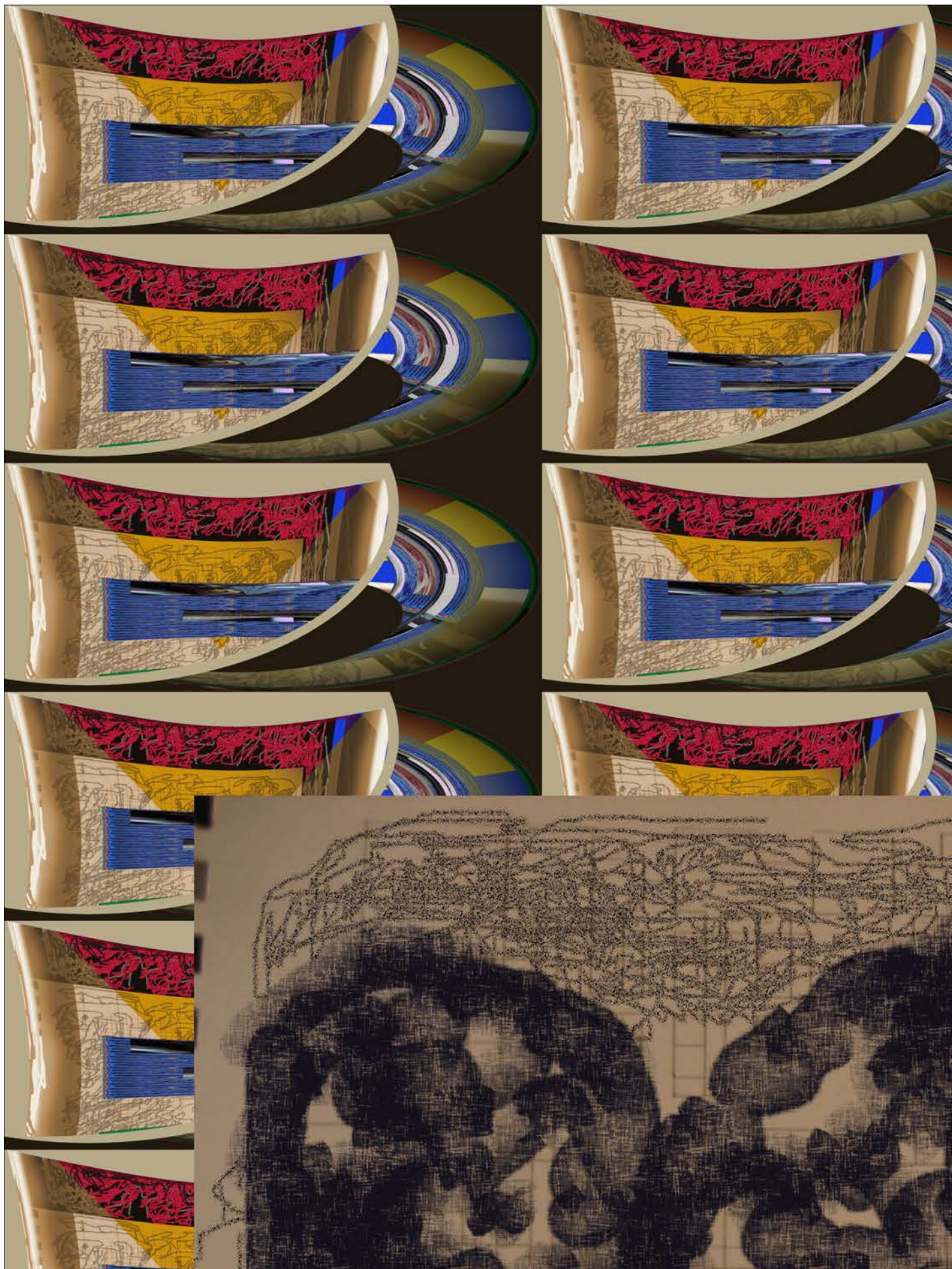












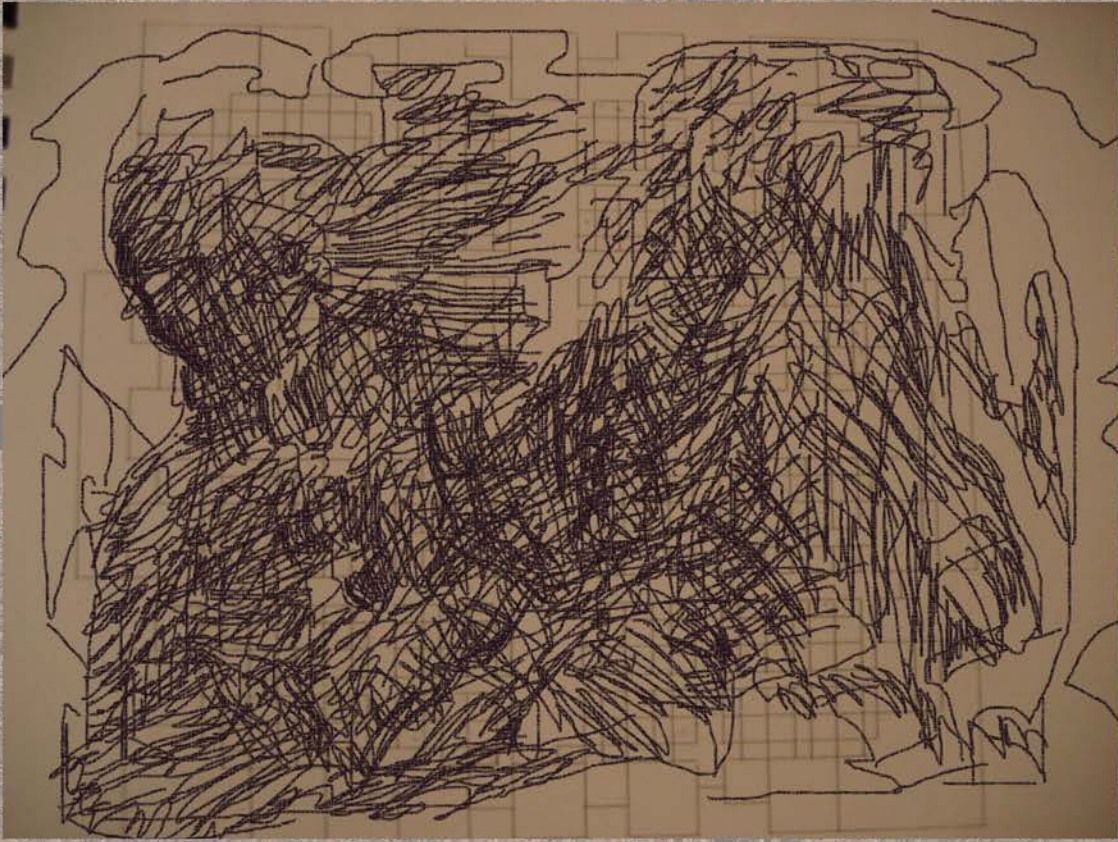
Simulcrae

Psychological colloids

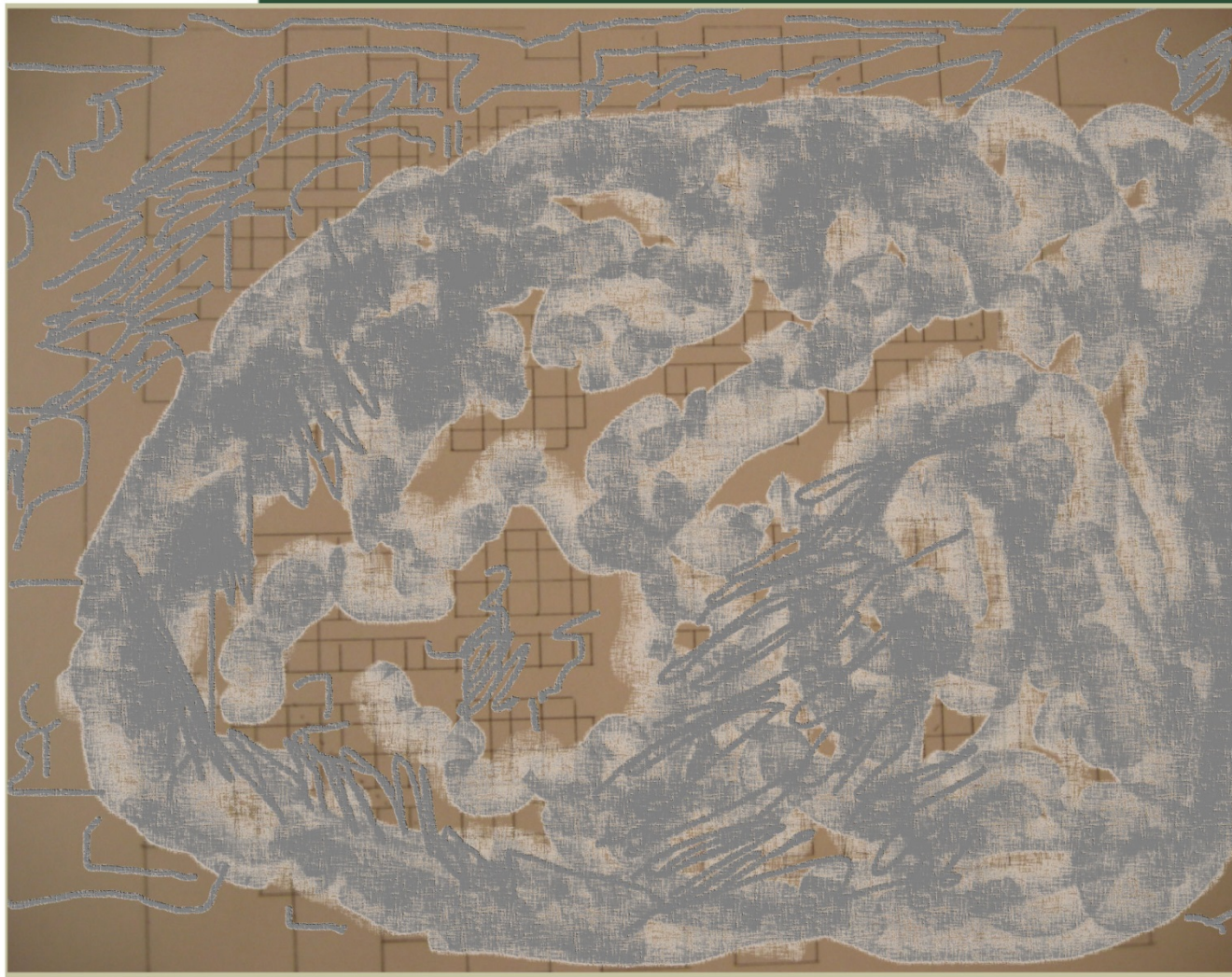
Neologism

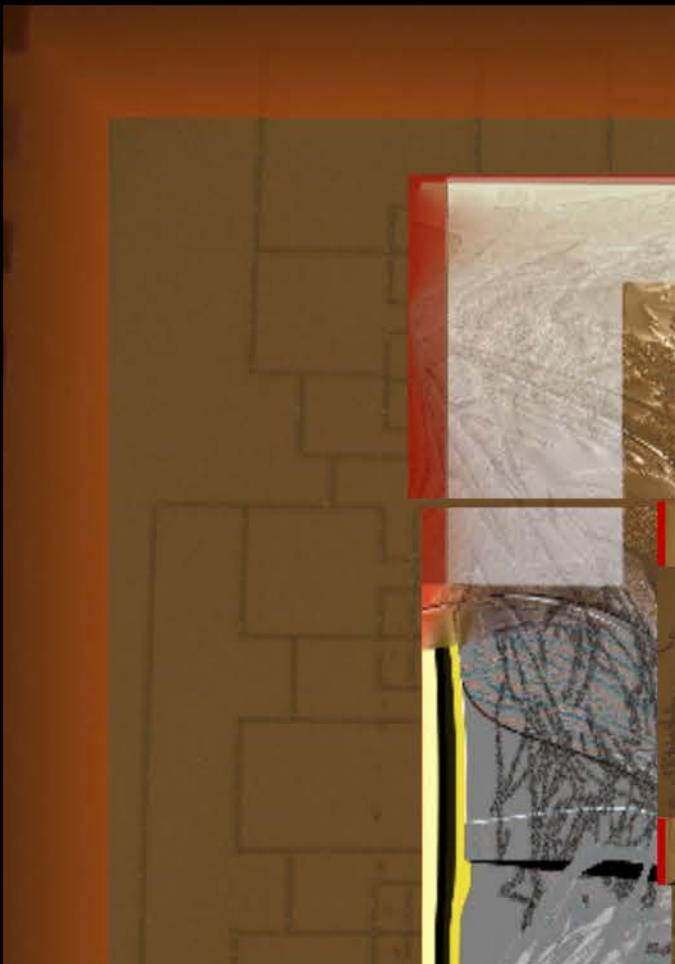
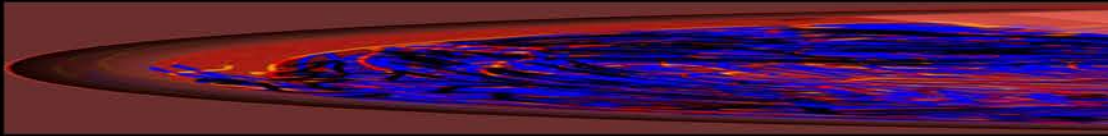


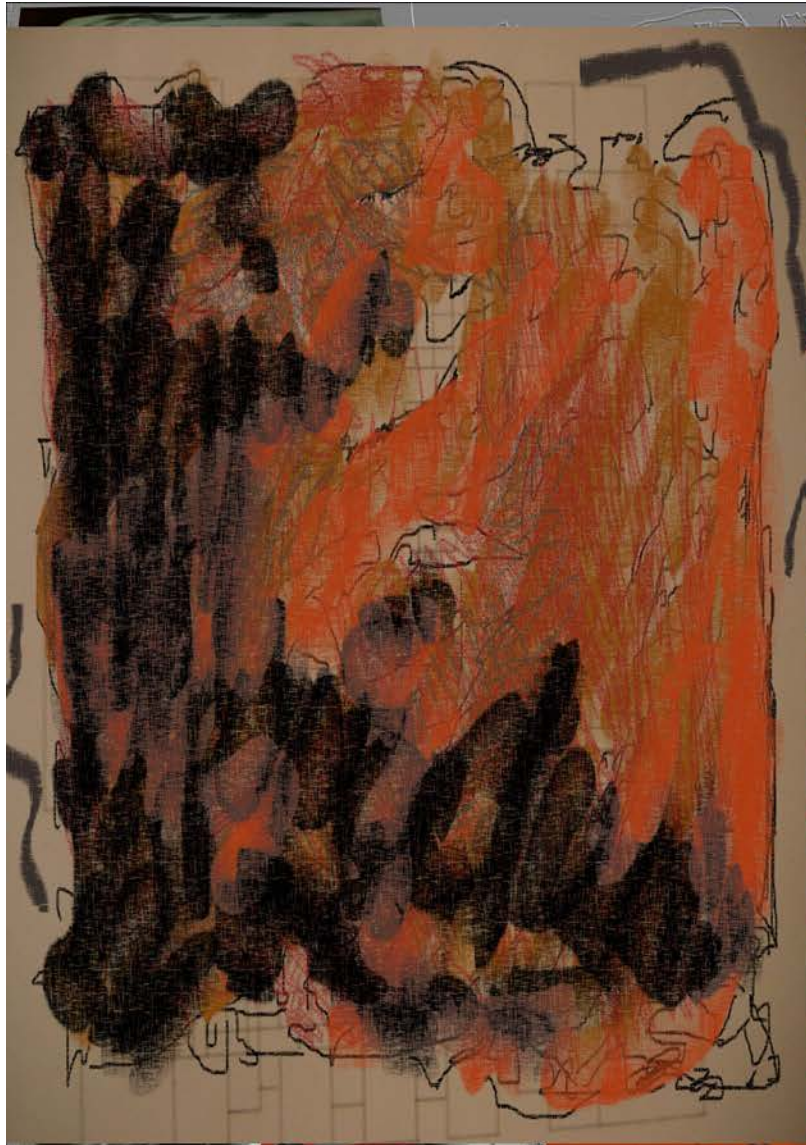


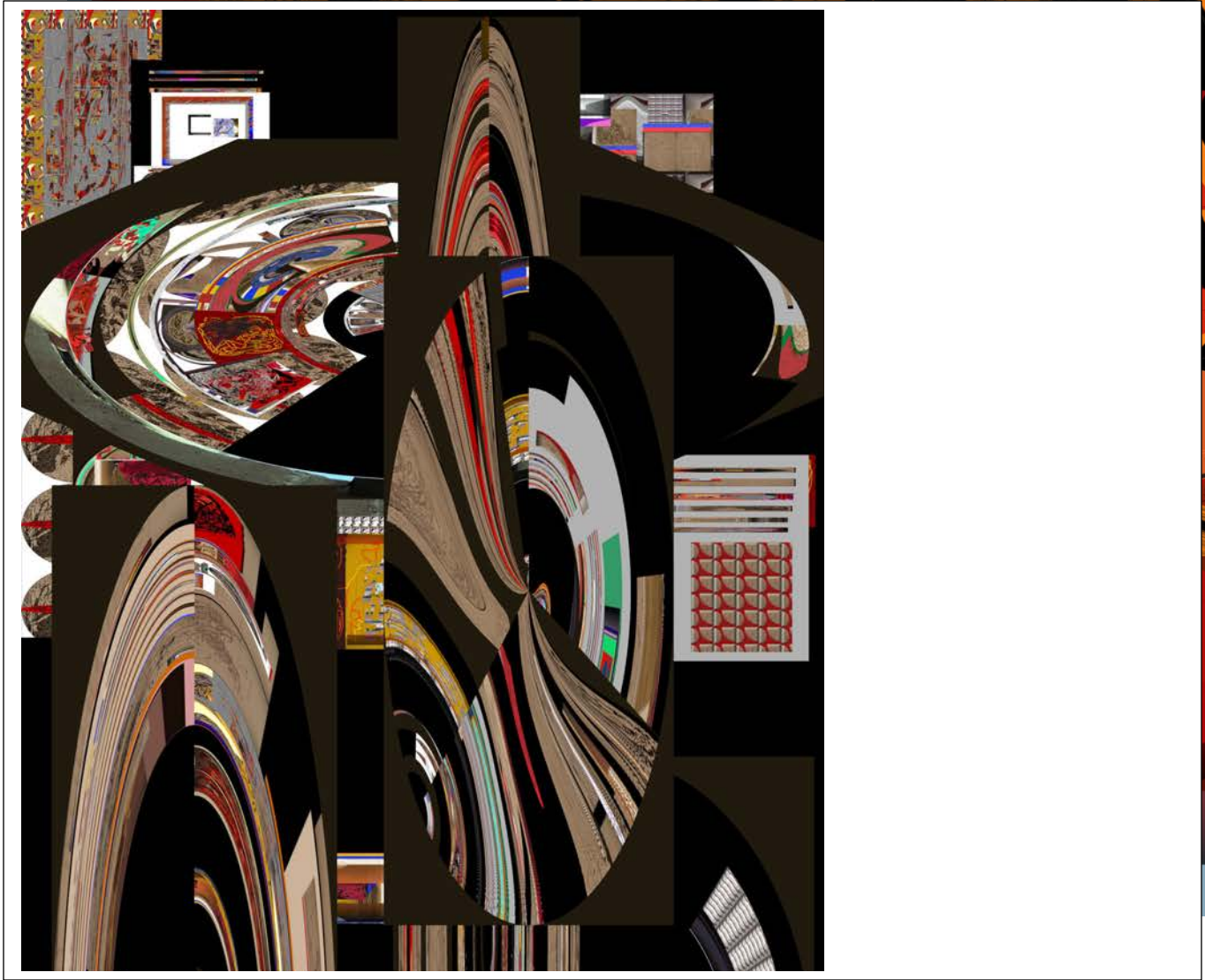


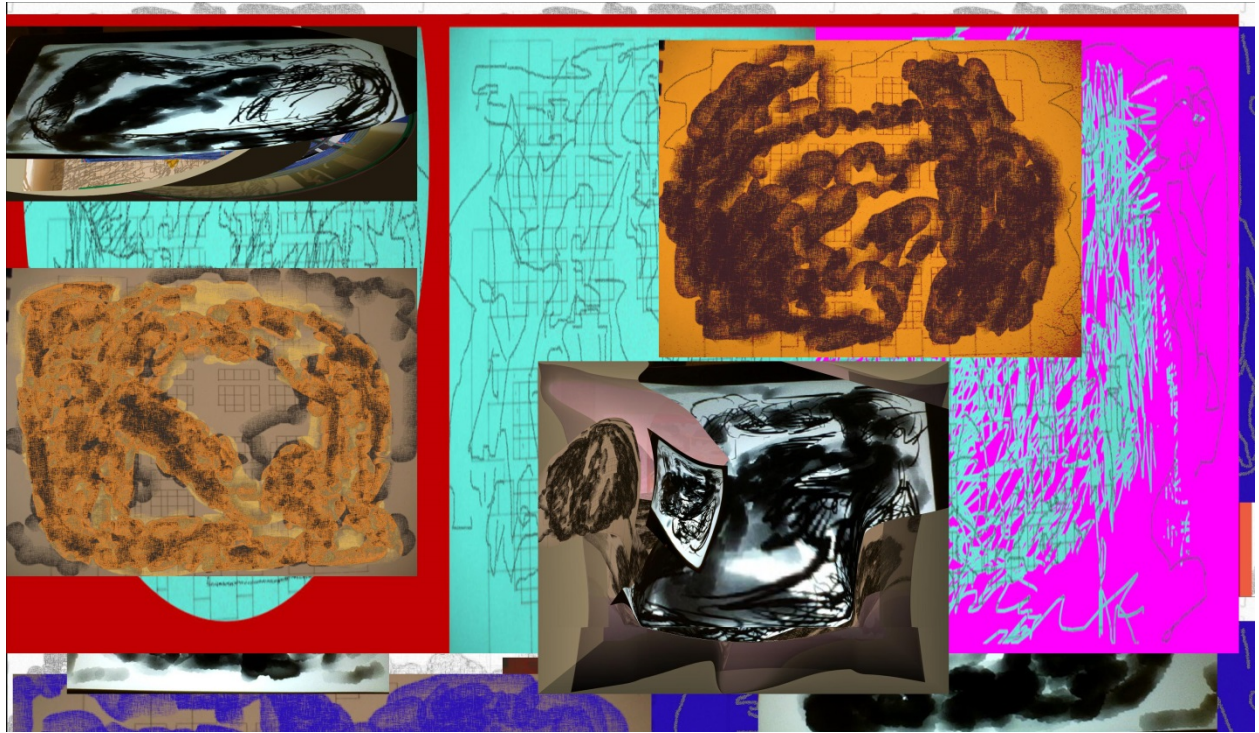


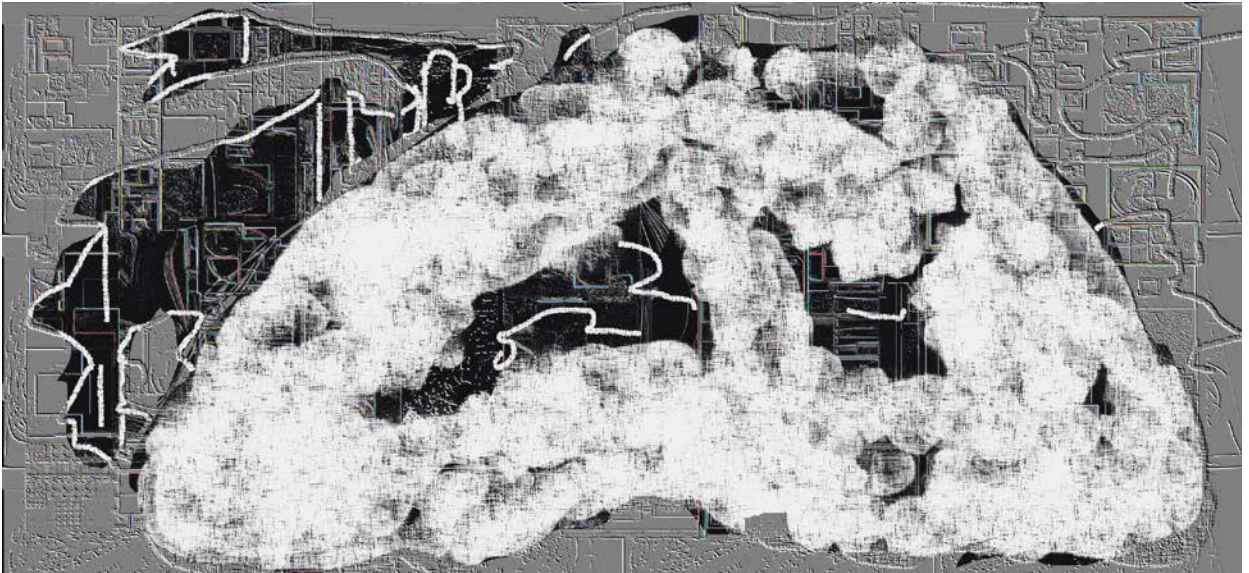
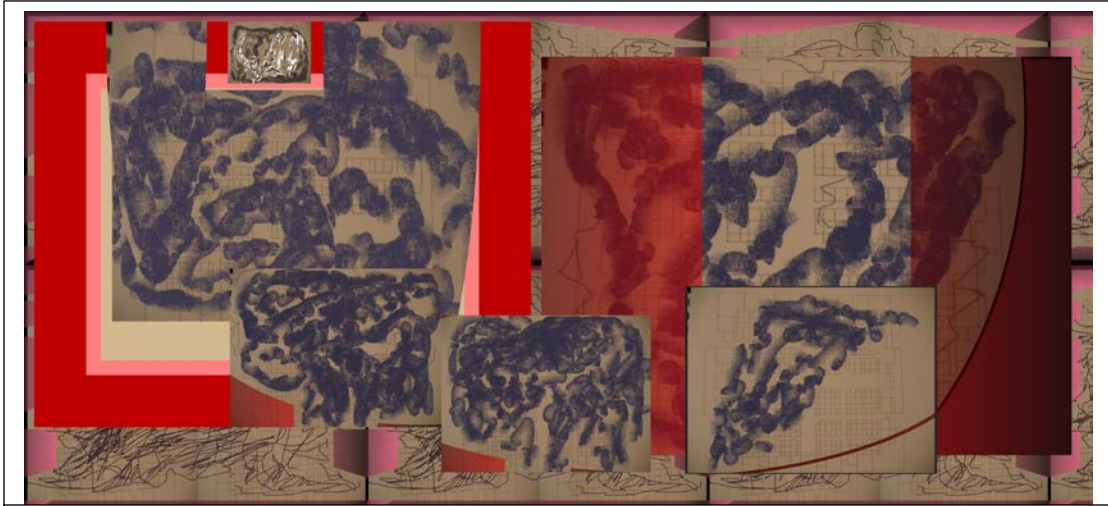














Aetherial Nominilism

There being non being aether.... Aether, a Greek cognate of ethos, approximately "context" gives some insight into the grounds of Zeno's paradox that an arrow in flight occupies space and hence at such a moment, given moment, is stationary... likewise the minimalist use of no-space to photograph sculpture removed the indicators of a continuum and resolved the visual to its own object as generating space.

Giorgias "who had the hardihood to assert there is no being" gives a kind of resolution to this paradox in his qualifying no being with "is" ie something like the negative space of drawing, and Parmenides likewise allowed language to posit such a reversal of the nominalist argument that things can't be put into words, examining instead the existence language posits. For Heraclitus the transformation of form was not material monism but the form of a reading made necessary. Necessity then does not easily apply to state upon state as a production but rather a complex matrix of topography in which rhythm structures the uneasy enantiomorphic mirroring between representation and configuring.

Transparency, and opacity then, can be seen to pertain in alternation to Kant's statement that the conditions of experience are simultaneously the conditions of the objects of experience.... On the one hand this suggests a link between phenomenology and semiotics in that the information architectures of sense perception mapped to their reading are qualified by this signification such that a painting of a sunset pertains to one narrative level or diegetic, while an illustration of a book describing a sunset another. However the conditions as such may not be clearly identifiable but exist in a spatial lapping of dimension concealing dimension as it builds a palimpsest labyrinth. Therein the embodiment of form and the embedding of point of view into the psychological colloids that create perception out of interruption and absence, breaking of gaze, are a new and opaque galaxy.

The indexical lexicon of Zeno's paradox is in fact outside of what motion is, the perception of stages or moment is a precept allegory built on the idea of numbers, and numbers themselves are actually in motion and not photographic stills as in movie production, each of these being in terms of true motion a fallacy: motion is not the sum of a series of additions but is always already in motion as the deconstruction phraseology has it.

My series on an arrow in no-space is a construct around the idea of morphological arrows which in formal logic pertains to structures maintained through changes. This translates to topology, which I maintain is the origin of formal rhetoric in its best sense. Deleuze objects that deep structures are not maintained, and I agree... as structures only embody principle, which itself is fluid.. "the mysterious fluid of life"...

VanGorder's VanGorders 14: Art Ontology & Visual Rhetoric: Terratological Mapping and Simulcrae of Deterritorialization.

The text here is a parallel to notes on a folded piece of paper which points to that altered temporality which is like different pieces of paper which when scrolled then shuffle, like wise a palimpsest, a tableau, a labyrinth or otherwise within the rhetorics of embodied form the embeddings from experience into experience of a chain of signifiers positioned between metaphor and metonym to make of the movement of mind and material the conditions of experience that may be transparent or opaque and which in such a given manifold are opaque. /:Transparency<> reflexive at the notion per" Kant that the conditions of experience are simultaneously those of the objects of experience"(Heidegger: Parmenides is secondary source) correspondingly> dimensions are returned to intuition in the passage of temporary concept ("thing") to object (point of view) and subject (developed point of view)/ Anaxamander: "along the lines of usage they pay penalty to one another for their transgressions"/transgression-contingency-bracketings-embeddings sequence as time displaced to experience and psychogised to narrative levels of circuitous reflexivity and topographically altered temporality...

Reflexive self referential/contemporary terms or neurological model of semiotics: Ot and Pt the former has to do with cortical integration and latter with weight bearing strategy: techne and techné.../steps: motion in mind and matter>Aristotle (ethos, pathos, dialectic) -> a mapping in its way of the variability of recourse within Heraclitus's flux now "kinds". Motion: lexical indexing pertains to stations, moments, stages and states interrupted to view whereas the phenomenology beyond such ontology pertains neither to oscillation (figure ground of subject to object transposal) nor flux in an indeterminate grounding but rather dimension building upon dimension and correspondingly concealing that it excavates as it quarries./ Dimensions indicate parallels (rhetorical manifold) pointing to experience (ontology) folds of a map are parallels.../phenomenology>oblique planes of circumstance/terratological: that means "marvel", construct, Bernini "mirabula" (wonder), the manifold, of embodied form and embedded point view within gradients of experience from circumstance to the circumstantial(ethos)/ experience then is not given (transparent) but constructed (opaque)/ folded map Is a rococo model of the Baroque knot./visual rhetoric= parallels & art ontology = pointing> philosophic sense of morphological arrows....bracketings... The Kantian model of experience as transparent and reflexive via recovering intuition is a version of "essence": depending on a sense of origin which founded on abandoning antinomies intuiting revising metaphysics to an experiential mood in order to place its narrative modality./But stating a site is questionable, a self source as such, there is more likely a conflux that exists to perception such that perception as its own model of nature is informed by such flux./Thus therebeing is the mirror of "thrownness/imperfect mirror of representation (art ontology) and configuration (visual rhetoric/language:visual verbal space)/-> point of view , plane of consciousness. Point of view embedded in plane of consciousness, collective mass, projection....marks and remarks..../Poiesis: set of conditions attributed to art; poetics: visual rhetoric- that from which the art is about as building dimension....visual vectoring, breaking of gaze as concept formation per Lacan, the hidden dimensions of experience, experience hidden in time, the concept becomes the perception of what is but what is also absent to be formative to the perception which is the model of nature.

Information architecture is the empty center belonging to intuition in its preconceptual state : a thing is and of itself a sheltering/figure of speech at dimension of experiential model/ consider concept altered temporality/ art ontology: not to over identify either to oscillation (transpose of subject and object) not to ungrounded flux: seeks grounded flux./figure of speech, embodied form:torus-self mapping, discursive between transparent (ontologically stated) or opaque : herme and hermeneutics at nominalist critique./double hermeneutic = manifold- nachtrglechkeit or time mediated perception. / counter or tonic: perception creates time...time is created by events, events are psychological to human perception.../ trope: program and variation-expect the unexpected./entropy: opaque version.

Drawing as the embodiment of movement in the moment of mind and matter periodical and sentient within the abstract narrative of point of view and plane of consciousness along the lines of usage within the strings of virtuality in hyper drawing cyber space.

Intrados Ingress: preliminary notes for a Balduccino

The Balduccino or interior architectural bridge formed on the idea of a canopy was given over to Bernini as his challenge at suggestion of his drawing mentor Carracci. In our day the bridge that occurs to me is that between the stages of the Philadelphia Museum: ie the unit housing Duchamp's Glass and across: the Rodin building housing the Gates of Hell...what are the reflections of one upon the other that initiate a bridge between the contrasting ideas of what a "model" is: in Duchamp's case an identification to Davinci in terms of the mechanics of nature reflected on through human art ontology and in the case of Rodin the tableau of his commitment to a chain of art signifiers given he only sculpted because too poor to afford art materials, formed his early drawing reputation on architectural drawing, and turned to dance as a model, all the while in the spirit of synecdoche, embracing the idea of extending the detail in space whereas for Davinci the "abbracciari" or embrace of manifold was spatially cohesive in its allegories. Rodin was in the spirit of syllepsis, a touching upon... in both cases nature as a model encounters the divide perhaps between modelling and carving, for Rodin the preferred fluidity of clay modelling was in the spirit of Nature as Goddess, a sybillic voice in the variation of art materials, and the differences between things as Matisse put it in his Notes of a Painter... Duchamp's use of industrial tools emphasized carving and his relation to Brancusi as a kind of spiritual mentor. At a time it may have seemed that Duchamp was anti- hand and Rodin all hand... but encountered over time Janus blinks and Duchamp seems very connected to hand culture....drawing...

Drawing in the sense that Pound suggests in the phrase about the wave running both ways in the seagroove (the wave itself and the gunnel which according to the poem was in a state of metamorphosis thanks to Dionysus) running both ways meaning a mapping, just as taichi maps calligraphy and calligraphy maps physical joints and origami maps the implicit diagonal that supports orthogonal structures)

In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling... my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets...the "bracket" is then a visual pun on deconstruction rhetorics... this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself... the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness.... As it runs both ways through the sea groove...." Of sea half earth half firestorm whirlwind"... in other words the knot is the map of the stopping motion that sharpens the knife...as Ockham would have said save for second thoughts...

CONSTRUCTING A VISUAL RHETORIC IN CYBER DRAWING: A MORPHOLOGY OF ART DISCOURSE IN THE VIRTUAL ARCHIVE

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The multiple threads of cultural and software connectivity available to cyber drawing bring it into the realm of a visual rhetoric for much the same reason that cubism was able to make more elastic the relation between subject and object. Accordingly a spatial plasticity of language in terms of point, mark, line, plane volume and mass have been given an introduction into the discourse of a topology, a rhetoric, by Bal (2001 p.47) "[Topology destroys linearity by making embedding not sequence a principle of narrative time- a body within a house](#)". Thus we may interpret her neologism of topology as the facultative projection of point of view as configured into discourse; essentially rhetoric, (traditionally defined as ethos, pathos and dialectic or more availably: context, expression, and discourse)

In the following article I will be using analysis and synthesis of traditional verbal rhetorical terms in relation to a visual morphology, topology and topography in which the abstract landscape of verbal discourse and visual language are points of view and planes of reality embedded within the throwness of cyber art. My works find the cyber sleeve or circuit to be like throwing pot on a fourth dimensional wheel; in which the new temporality and potential are a manifold- and an invitational rhetoric of form-in- the- making.

Opening Gambit:

As a representative visual rhetoric the reading mode of cubism entertains a shared subjectivity an idea Bal develops relative the Baroque in *Quoting Caravaggio* (1999, p.7). *"To understand this, I can best draw attention to the insistence, in anthropology, on shared time as The epistemological requirement"*. While the Baroque through an interest in displaced point of view such as Lacan's *Four Fundamental Concepts of Psychology* (1988, p. 88) relates to Holbein's Ambassadors as exemplifying anamorphosis, distortion, (it is also true that per the manuscripts and observations of Piero any point of view may be a perspective version of another kind of form. Therefore these evidently dual themes of interpretation, and of construction divide over the potential of configuring a point of view to shared perception. Shared time then can compare past and present, but also, as embedding multiple states and potentials have a complex interactivity which cyber drawing software exemplifies. In the terms Heidegger quotes of Kant *"the conditions of experience are simultaneously the conditions of the possibilities of experience"* (cited in Heidegger, 1992 p. 138).

Therefore: between cubism, The Baroque, and The Renaissance the interest in form has proposed a variety of objects that embody form as mapping its resource, in the Renaissance for example the torus is the mode of the contour line which models, as Michelangelo draws/maps, In the Baroque age the fold and knot served to symbolize the transpose in which subject becomes object and object becomes subject through an engagement to the transport, rapture, really, of a complex vision. In Cubism the rupture of formal elements, line, plane, volume, mark, point, veer sharply towards verbal rhetoric in the implications of point of view, plane of consciousness, project, and thus the very objects produced stand testimony to this formalism. Moving into the realm of a computer art o rhetoric as is this articles purpose: information architecture, to move into the present time provides Boolean sets as a modality adapting cubist rhetoric as "closure, intersection, opposition" embedded to library science and by implication, cyber archives, and suggestive as I will argue: of archive as art).

I enter my own sense of form through the agency of the French word “tracer” which essentially means the state of mind one is in while actually drawing, open to the subconscious. The forms I use are archaic Asian joinery forms improvised into abstract arcs that intersect with the looping procedures of the cyber space as I essentially draw by carving light. In my first project here I begin with the theme of interpellation, and interpolation for giving the grounds for my sense of the connective lacunae my drawings make of the cyber loop.

Interpolation /Interpellation

My projects began in this series by photographing drawings out of hand in my near environments so that the drawing forced the camera to be like a graphic print as it were, interrupting the photo process, with interposing, creating an interpolation. Rhetorical terms such as interpolation and interpellation relate subject to object, by emphasizing subjective and objective states and transition of communication as , essentially, -“poetic license”.

My first gesture, then, of disrupting the identity recording process relates to Lacan's take on Cezanne (1988 p109), which in he explains as interrupting fascination through the artist's hesitations and shift of gaze as diversion into a more cognitive state.

In my case I wish to disrupt the spell of photography as being identified with realism that essentially turns into an over determination of a “*mechano poetic*” to use a term coined by Seaman (p131999 PhD thesis): “*I use the term recombinant sign to refer to the operative nature of the signs within the mechano-poetic mechanism*”. My drawings embrace the mechano poetic, but at the difference of using the mechano poetic as a form of drawing in and of itself enabling the physicality of language that drawing embodies as configuration to the senses through the senses upon sense of meaning as the nature of nature within human comport.

This first drawing then takes up something like a theme of metamorphosis embedded within interpolation, the photograph metamorphosing into a kind of drawing-print....



In this drawing the photo interpolation has been moderately introduced into the computer environment: splicing's, yellow stripe, faux paper....

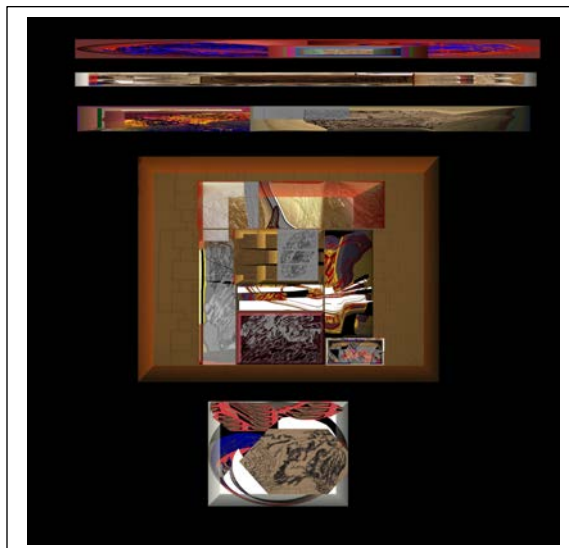
Axes of a Visual Rhetoric:

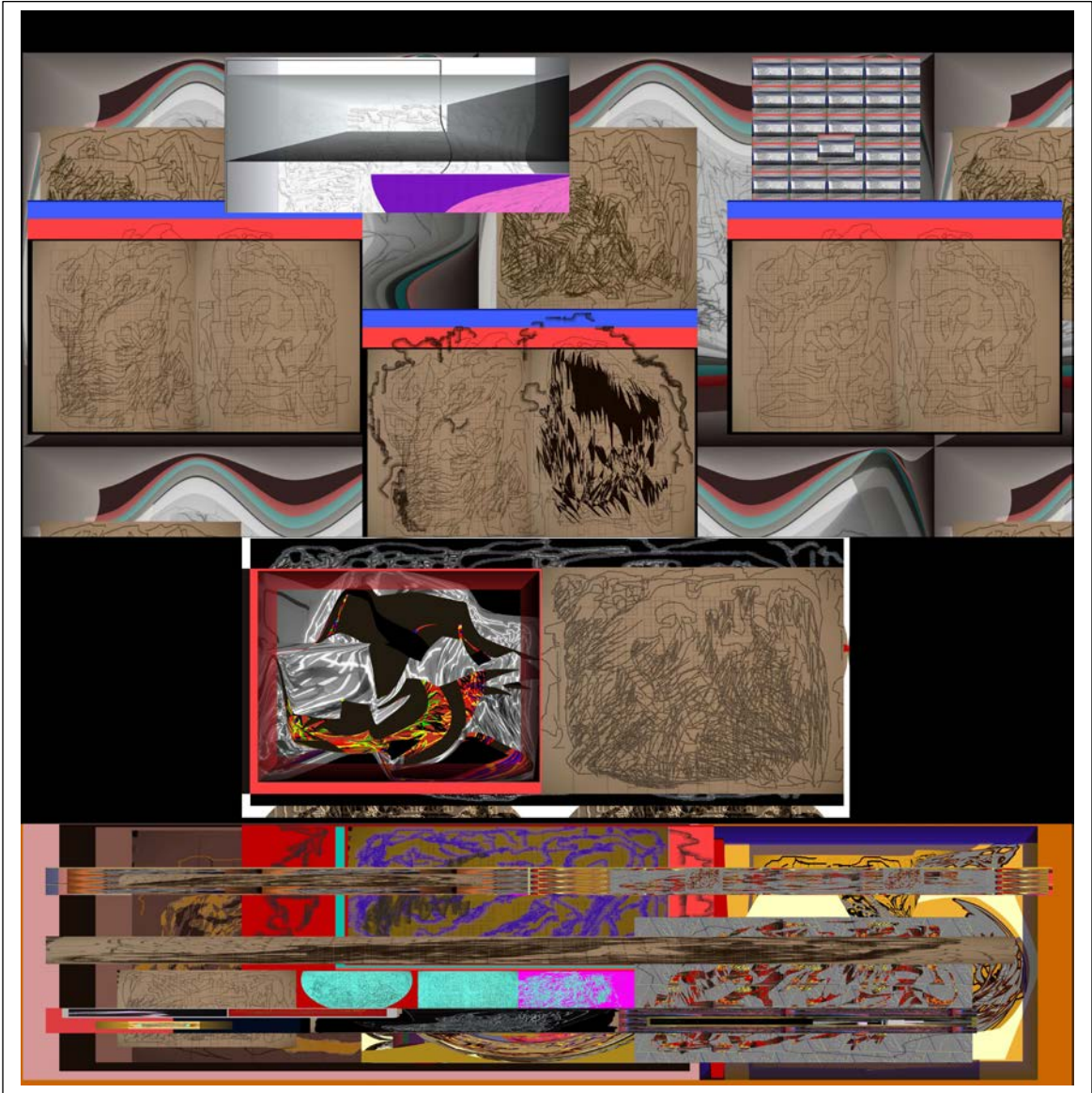
The second state of the project passes from interpolation to interpellation by focus on the software drawing and its mode of inflection and embedding of process, ideas which are a passage from a semantic sense of distinction into, now, the semiotics of the media and in which sign and signifier are in

the mode of a chain of signifiers as *Phillips (2008)* cites of Lacan to *indicate* as the open realm of the subconscious, or as I have opted: "tracer" or more simply: drawing. A chain of signifiers is in the realm that separates metaphor from metonymy ie the form is a case of substitution, as for example drawing and photography of each other in their interpolation while metonymy is the range of adjectival bracketing's, proposed states, not over determined by a case of substitution but in flux. The relation of the Baroque sense of a manifold that I have indicated through reference to Bal are in turn reflections on Deleuze's originary article on the Baroque fold and Bal quotes him (p48) in terms that appear to place his modifications on "inflection" as a kind of drawing which he wishes to modify to a more map like entity and his mental model is on the "paradigmatic axes" (*Phillips 2008*) The paradigm which Deleuze proposes appears to alter the inflected torus to a non- inflected torus that produces something like a hyperbolic parabola per the Bal citation: "Moving from a branch of inflection, we distinguish a point that is no longer what runs along inflection, nor is the point of inflection itself' it is the one in which the lines perpendicular to tangents meet In a state of variation. It is not exactly a point but a place, a position, a site, "linear focus", a line emanating from lines. To the degree it represents variation or inflection it can be called a point of view". And correspondingly Pevsner's dictionary (with Honour and Fleming) of architecture defines a hyperbolic paraboloid: "A special form of double curved shell the geometry of which is generated by straight lines. This property makes it fairly easy to construct, the shape consists of a continuous plane developing from a parabolic arch in one direction to a similar inverted parabola on the other".

The point that interests me is that the difference in axes between the paradigm fold hyperbolic parabola,, torus etc. as the semantics of an epistemology can be far as rhetoric is a case of discourse both Badiou and Wong have commented on Lacan's connection to the presocratics,(*Wong 2010*) relating him to chance via Democritus and the idea of random movement of atoms, and Badiou (1997) to non- connection- that is, Badiou stresses the attraction of the topography of meaning as not being "about" or signified, but somehow actual to form, discourse, shared by Lacan and Heraclitus.

In the drawings below I entertain, a diversion of the Baroque idea of anamorphosis or distortion, through use of the computer compression of drawings, the stripe you see are compressed drawings, but the overall activity is transformative, generated through the flux and hold creativity now exerts through the drawing *inflection* in new terms. The shift from the paradigmatic axis is now on an axis of flux, linear transition rather than substitution as *Phillips (2008)* indicates according to one model, but which in the considerations of topography is less linear as we have seen with Bal.



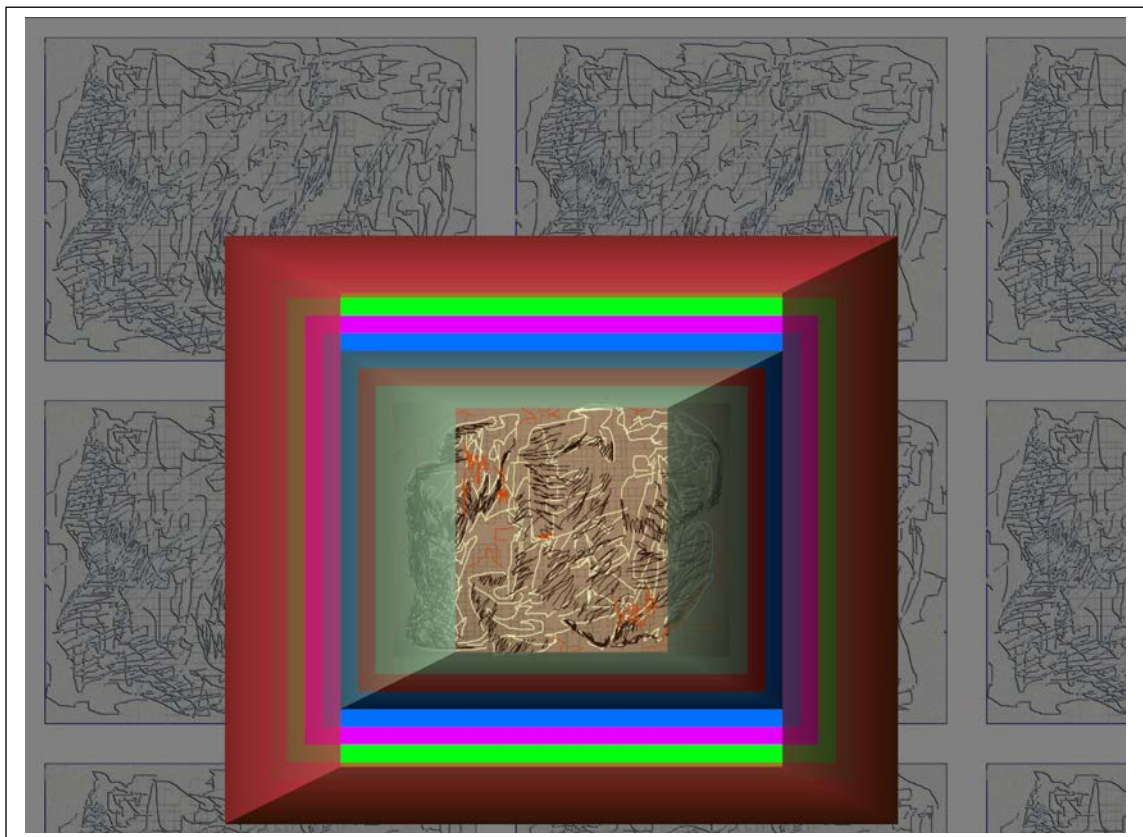


Button Forms and Abbraciari

The computer button or plaque like form is a reading of virtuality, it gives focus on the difference between “framing as we are accustomed to it and new kind of reading comparable perhaps to the Medieval “ivory” in that a certain zone, in the case of ivory and in the case of the cyber button a virtual dimensioning that absorbs and creates information-as –form much more quickly, assimilating diverse origins responsive to multiple threads. It is very defined, i.e. demonstrates a “closure”, translating the diverse threads into its common thread of dimension and so gives a sense of intersection of multiplicities of virtuality/dimension : nouomenon as it were. The idea of mass and volume correspondingly gives immediate tension to the information island and so generates a structural opposition to flatness, and its orders therefore are a generative rhetoric of mark, line plane, volume and mass which I like to support in my presentation as a kind of growth from stripes is they marking hatch or a color slice.

Closure, intersection, and opposition-the terms mentioned are the rhetoric of Boolean sets, i.e. the logical language of computer science apparently inherited from cubism... Another term very applicable to the form is that of abbraciari, a term Alberti used in relating to the Renaissance debate of the Paragone ie relation of the senses to art, the term is inclusive and means hug, espouse, comprehend, grasp, measure or in other words come to terms with through a kind of touching upon. The term syllepsis, meaning adjunctive clauses which link vicariously also applies as in a conceit, in (*Heraclitus* (see

(Kahn p.281) the word is used in its original purer sense of “touching upon” as in “*Grasping’s: wholes and not wholes*” (syllepsis meaning approximately grasping).

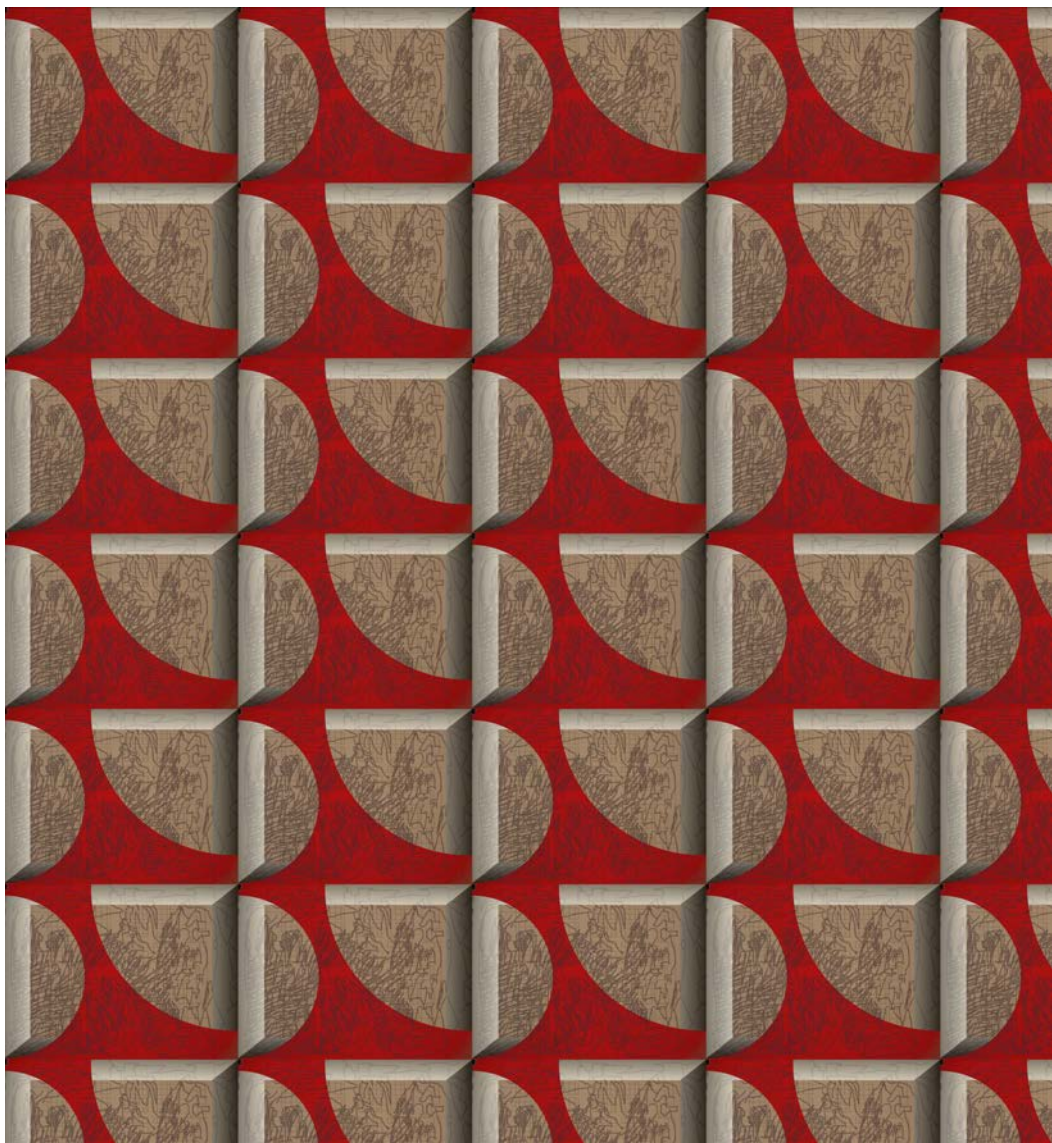


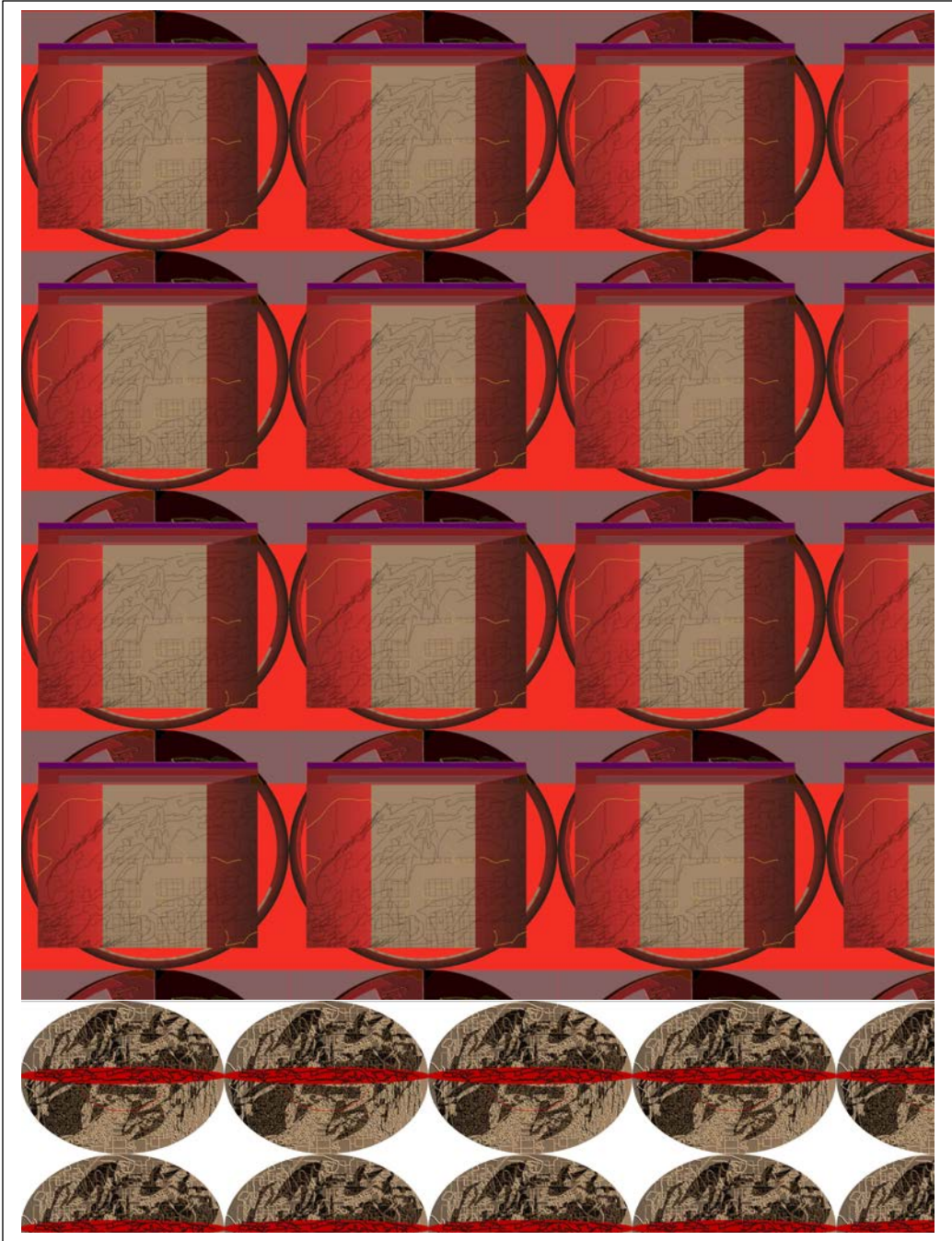


Tiles “Tuche” and “Klinamen”

The pattern block as such has a morphology, essentially that of printing, - the print block” i.e. I like the print your are wearing”... Cyber space in its virtuality allows the block to go back to a more Michelangeloesque connotation.. By creating “buttons” in which the embedded modalities of drawing have a different chemistry and interactivity in the virtual than exists in the material world. These, while maintaining to the drawing hand the spatial implication of the diagonal add a new resolution to compression as a form of gravity displacing anamorphosis as a model of distortion. The block then configures to virtuality as new potential.

The rhetorical value I assign to these works belongs to the realm of “tuche” and klinamen which *Wong (2011)* observes as atomist elements via Democritus that Lacan adapted towards an understanding of Chance events. The Greek understood atoms to group by chance, and the cohesive nature covered by tuche which has a sound trope to touch- touching upon. They exhibit in their randomness a kind of chance event that klinamen means, and stressing a diagonal .The diagonal as a symbol of space belongs very much to Western hatch because the mirroring of justification of cross sections on both sides of the diagonal represents the space of the event. The concepts of chance and of zero as in the termination of certitude that chance events thus implicate and reflect in measure of the cyber drawing offset relation to printing , the tradition of “states” inviting the unexpected now a more direct topology.





Architectures

Because “*form follows function*” as a rhetoric has become somewhat over-determined in perception to mean something like an equivalence, the “follows” term should perhaps be reconstrued as a “contingency”. Contingency then, as a rhetorical term belongs to my sense of a morphology, an architecture really, of drawing-as-form which in the cyber realm can propose ephemera into that new space. Lacan identified architecture as that which is constructed around nothing, or rather, emptiness as in *Ethics of Analysis* (cited by Holms 2003) *“Before the systematic establishment of geometric laws of perspective formulated at the end of the fifteenth century... painting passed through a stage in which various artifices made it possible to construct space. The double band that appears in the sixth and seventh century on the walls of Santa Maria Maggiore is one way of treating certain stereognoses... the important thing is that at a given moment one arrives at illusion. Around it one finds a sensitive spot, a lesion, a focus of pain, a point of reversal of the whole of history of art... that point concerns the notion that the illusions of space is different from the creation of emptiness. It is this that the appearance of anamorphosis at the end of the sixteenth ... century represents.”*

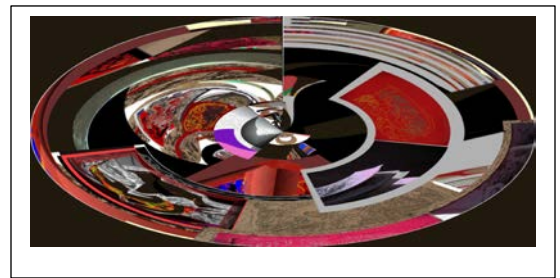
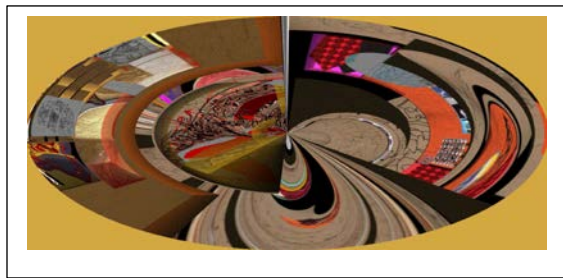
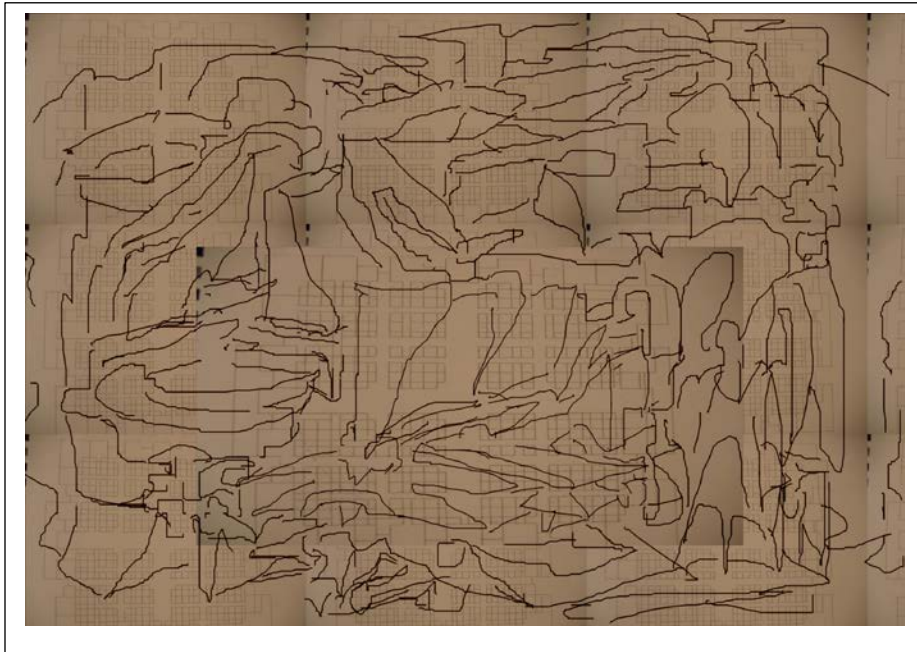
In this light, Kant’s apperception previously quoted according to Heidegger “the conditions of experience are simultaneously those of the objects to experience” encounters contingency (and paradox since perspective was invented by an architect, “scientific perspective is a perfect example of a rhetoric in which a point of view is configured- from architecture to” science...).

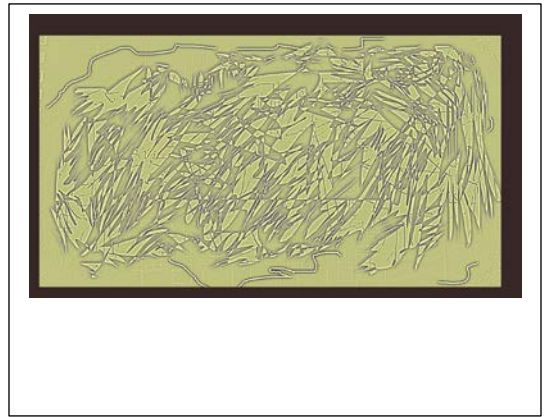
Anamorphosis figures in the quote – elsewhere in the document he mentions Holbein’s famous example of the Ambassadors painting (skull painted on ceiling that only makes sense from one point of view in the room). Another such example which has intrigued me is Angelico’s San Marco Monastery where the bands that go around the room, along with painted symbols for windows run in relation, and variability, to the painted frescoes in monk’s quarters (where the Monastery was dedicated to vows of silence (“conditions” ...)). This is also a case of anamorphosis because one must be in the room to get the effect, perhaps not necessarily in one place in the room, but a reproduction will not carry the information, thus the paintings become anamorphic in relation to the reproduction and also, through the physical fresco bonding of image to architecture.... Not just wall...

In the case of cyber art not tragic drawing projects of architecture there is an inversion of this process, you must be in the virtual realm to get the effect, as it is “built” there.

Note in the Lacan quote the startling use of the word *stereognosis*: this is a kind of neologism where tactile discrimination is displaced to the body's sense of self at the time of knowing, in this case the moment of finding the generative point of view, establishing a 'residency' and corollary to building around nothing now building in virtuality....

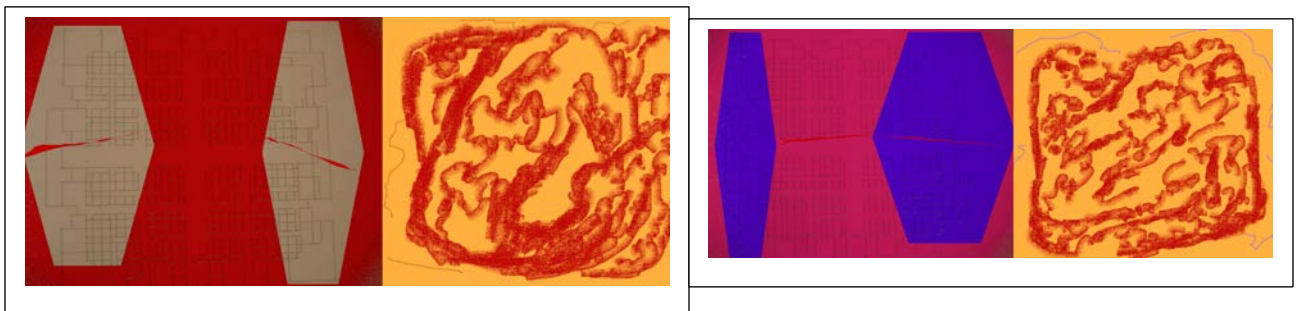
The following project is such an ephemera, and constitutes a "dragonfly and butterfly house", along with "tectonic plates", i.e. plate ware designed for the interior which is its portability, definitive sense of variable placement epitomizing "contingency".





Architectures 2

The following drawings continue to explore the theme of a visual- verbal archi-tec-tonic through relating organic to geometric abstraction . The geometric form of a hexagon used is exactly that, it is bracketed by its verbal denomination as its configuration. On the other hand, the organic mode of drawing reflects on something *Eugini (2011, p. 3)* has termed the “*neurological model*” of media semiotics: meaning that the complexity of inter-activeness of cyber space relating to its construction, fielding and streaming, projection, and temporality are all issues similar to new realizations that the body is far more complexly organized than just a left and right brain cortical integration, involving really all manner of zones that receive , generate and organize information, ie taste has to do as well with sensors in the stomach... Therefore in art terms the sense of “organic” can be contemplated as having over time experienced a history of usage and definition, the Assyrian root word “*Skrrr*” relating phonetically scratch to sculpture has been mentioned in relation to Brancusi by *Mola (2005)*, covering the genesis from touch and mark in dirt to scratch on bone, engraving, spot on clay, brush on rock, bas relief , freestanding sculpture, drawing in space, and drawing in cyber space as a sculptural carving of light through drafting. Along the way of this temporality we can see that the organic knit early masonry such as Cyclopean walls, the interest in anatomy, and abstract expressionism are all different takes on what organic means. My reference to rhetoric indicates an appreciation of what might be called psychological colloids, i.e. the attendant states of mind of these artistic proof in the variety of their staging and framing into flux.



Underwriting /Overwriting: Synecdoche

Overwriting in art we are familiar with through Jackson Pollock, as the successive states of a palimpsest turned to a visual rhetoric of painting as drawing, and in the case of Robert Smithson the artist as writer would go back over his ideas and arguments that similarly over-rode the territory, changing the idea of a dialectic into that of a fantastic tableau of cross currents, suggestions, revisions, diversions, fragments, second thoughts etc... closer to “anacoluthon, or the use of something like daily speech in which we use fragmented contexts, syntax, observations... reversible logics... dislocated observations, extended clauses... broken clauses, incomplete sentences and run-ons...

Underwriting we are familiar with through Rodin and Nauman, i.e. the fragment which stands for the whole as in the case of Rodin- a synecdoche. Rodin’s interest in Cambodian dancing is in my opinion also related to the interest value of hand positions which in the dance are the further motivation of mudra origins, hand signs indicating meaning in the dance ceremony, symbolic, and also in terms of the order of the immediate space of production in its own temporality- a kind of sign language.

Nauman characteristically makes fragments which he extends through their usage in environments... an early series of his etchings play with the formality of hand gestures which I notice are exactly related to particular illustrations in a rare book on Mudra by *Dale Saunders .1960 pp.69-119*) I found in Madison where he schooled in topography... reinvesting as it were the idea of topography from the rubber sheet mathematics he studied to that by which one know as though in the palm of one’s hand, such stereognois belonging in fact to a high faculty of cortical integration.



In my works here represented I have simply used letters whose scale fragments them but which are visually completed in the same way that one makes visual

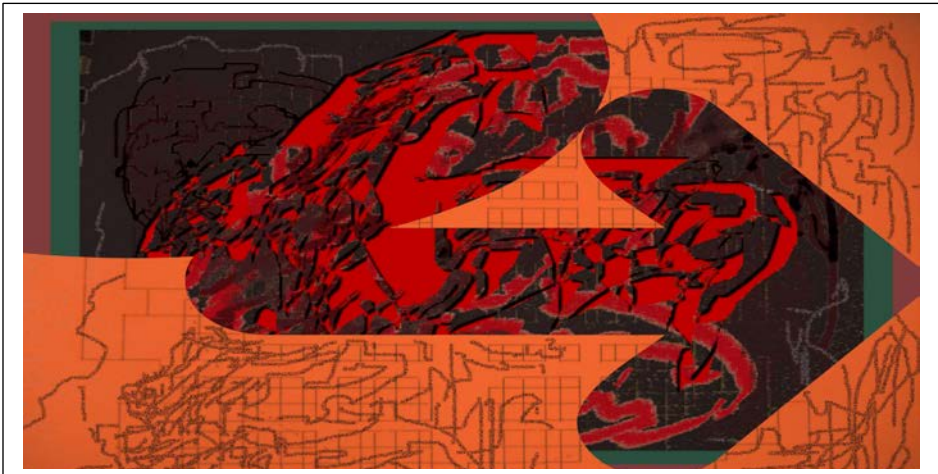
connections by completing and connecting open spaces, bringing the lacuna to its junctures and passages.

Arrows

Closely related to the project on underwriting is the theme of “arrows” initiated in this one. In Logic an “arrow” indicates structures that are preserved through operations between sets (a topography). In *A Thousand Plateaus (PP. 1-25)* Deleuze argue against this, stating that deep structures are not maintained in in change but are completely metamorphosed. He would then take issue one might expect with Pevsner’s Dictionary of Architecture in which architectural firms have been catalogued with an eye on using them as discrete formal elements to be reinterpreted.

In drawing, the idea of the arrow in relation to the mark is that of a flourish, a gathering up of vectors in the drawing motion in which the point informed to some degree by the anatomical cision establishes depth of entry, and gathers up a variety of directions and overlappings of the mark moving around the point which also has a kind of symbolic value similar to the logical “arrow”. For me the feeling content that generates this motion construes of mixed metaphor, it is like the sculptors drill, or carving light, like bending wire or pressing wax, throwing a pot on a fourth dimensional wheel and so forth, metaphors of physical feeling which carry the sense of language preserving bodily physicality in its spatial extensions of meaning, configuration of sense, thus my work in in the realm of a neologism I coin as “psychological colloids”- what Aristotle attributed to rhetoric as “artistic proof”, and my interest and training in printmaking identifies a trace of the printers “artists proof” and “state” as examples of these “psychological colloids in which states of matter, states of mind intermingle at the resonance of artistic license in the drawing mode of the cyber medium which is a hybrid of drawing and printmaking at the remove of threads of virtuality within the media .

Therefore in relation to Deleuze’s reservation I find the word trope in its neologistic sense of revising “program” to mean “unusual combinations”(to quote Degas) sufficiently covers the overlap between rhizome as metamorphic and trace as morphic in the context of my own cyber drawing experiences.



Arrows....

Underwriting/Overwriting: Double Hermeneutics of Superscript/Subscript

Writing on the Drawings of Eve Hesse,) *Ettinger, (2006)* a student of Lacan introduces the idea of subscripts and super scripts as used by psychologist to identify a subject as introduced and the state of mind or dialectic as its thread or virtuality. At first blush the idea is just a denomination of standard Logical notation, however it is worth reviewing that Lacan himself was reversing the relation of sign to signifier that Saucer had put forth in which the sign is relevant to the conscious, as a conscious act of signifying into the more mysterious generative subject, whereas according to Lacan the act of signifying is itself within a chain of signifiers open to the subconscious, and the subject was the conscious end.

Therefore, commenting on this reversal: John Phillips relates the difference between metaphor and metonymy: that the former is paradigmatic, over determined, and the latter in a state of flux and substitution- Lacan's mode abandoning the paradigmatic for the moments identified within a flux and chain of signifiers. (*Phillips 2000*).

The movement of a psychologized philosophy that attends to the movement toward a trans-disciplinary ethos (natural home of drawing) is in my opinion marked, correspondingly, by the use of the neologism, there is Deleuz's "rhizome", Lacan's "mathemes", and Smithson's take on "entropy" for example, as well as Bal's use of "topology" as introduced at outset as well as the variability of "trope" between program and innovation.

Smithson as I relate is evidence of "overwriting", that is going over his subject from so many angles that he transforms it, (and what he says about it) as a species of "double hermeneutic" (act of study altering the subject- as in the social sciences). In his writings he includes Ad Reinhardt's (Flam 1996, p.89) Portrait of the Artist as a Jungian Mandala, a drawing map in antique engraving style that develops rings of social spheres that envelope the arts. He shows where Cezanne's spatial envelope gets pushed and mailed...

That art encountering its own objects through artist to artist identification is remarked on by Bal in explaining her book title Quoting Caravaggio: a Preposterous History :(*Bal, 1999*) namely that the pre, and post elements of preposterous as disengaging from “posturing” by resuming dialectic, or as Bohme has put it developing the Rhea mode ie raising to view a second time , reviewing, as the trope of relevant to “levant” which means to raise to view; (relevate = relevant) (*Wholeness and The Implicate Order, 2008 p.66*). Developmentally then we see that a sense of axis accrues, formally we encounter the paradigmatic axis vs the substitutional axis per Phillips, in relation to the conscious and subconscious, sign and signified... in relation to temporality and the according famously “Janus Axis” of time past and present as cortically integrated. “Overwriting can mean thematically as I indicate, or also, in some of the projects Bal reproduces, the artist actually writing on reproductions, or the glass over paintings etc...

In the drawing that follows I am taking a cue from Seaman (citation) who introduces Duchamp towards the idea of text mapping, originating in Duchamp’s roto reliefs through text on a spinning record entering a new optical and temporal dimension. This axis continues in computer art, in which text in relation to image rather than written on a plane surface indicates a traversal of the information circuit in strikingly spatial terms...



Morphology

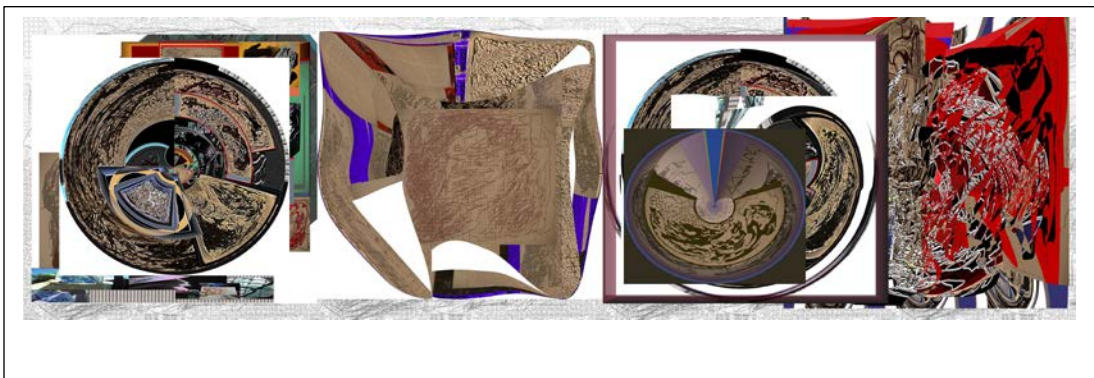
I define Rhetoric as the art common to-generating epistemology, heuristics, narratology, ontology, hermeneutics, heuristics, cryptology, semantics, semiotics, in short the facultative development, staging, framing, inventing and sharing to new interests of point of view shared through discourse as gauged by language. A seminar at the Amsterdam Institute for Criticizing Culture (*ASCA :Engaging Objects 2007*) presents the “gauge” element as pertaining to a pledge, something thrown down, like a glove,)and Heidegger famously introduced the term “thrownness)... meaning approximately the state in which we come across ourselves, Interpret ourselves to our selves –*what one gathers...* (*Early Greek Thinking 1984, p.63*)

In the interests of a visual rhetoric the terms that present point, line, plane, mark, projection overlap with verbal space,: point of view, line of approach, plane of consciousness, mark to remark, projection to project... thus Cezanne in his youth, was more proficient at languages, and Zola at art, yet at the overlap of fields a kind of chiasmus transposed them.

The generative creative mode is that which is a morphic sensibility, takes form assumes form becomes form, changes to move, and its artifacts share to topology the abstract common denominators that link verbal to visual modes. The specifics are topography, actual things as made, presented, and represented.

The above definitions are highly personal, my artists statement, but they prepare the verbal visual space of my projects in which morphology then for me is the critique of returning to an emergent sense of formality in the eruptive context of a new sense of organic form which is in virtual space.

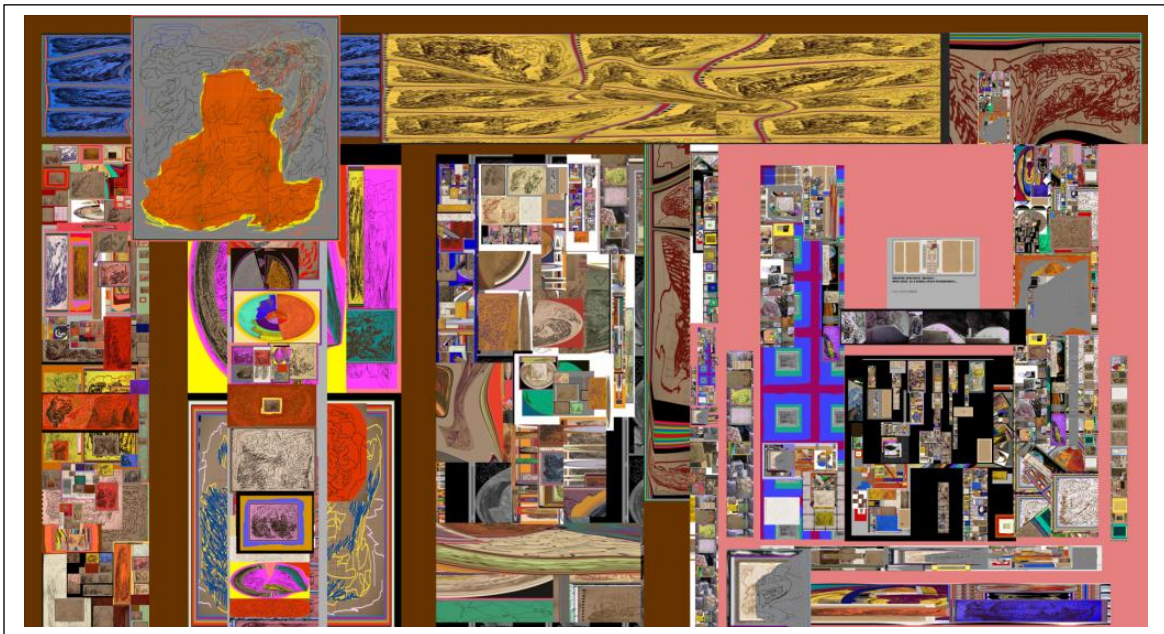
For example: in the pair of drawings following - the form has devolved to a sense of compression, drawings are morphed by such compression as a corollary to the pressure of the hand. In a sense they are cousins of “anamorphic “ works through the sense of distortion , which because they are in a series, are restored to the sense of the original field, but at the difference of overall experience of the series as the generative whole in which point of view is intuited within the overall experience of contingency and transgression.

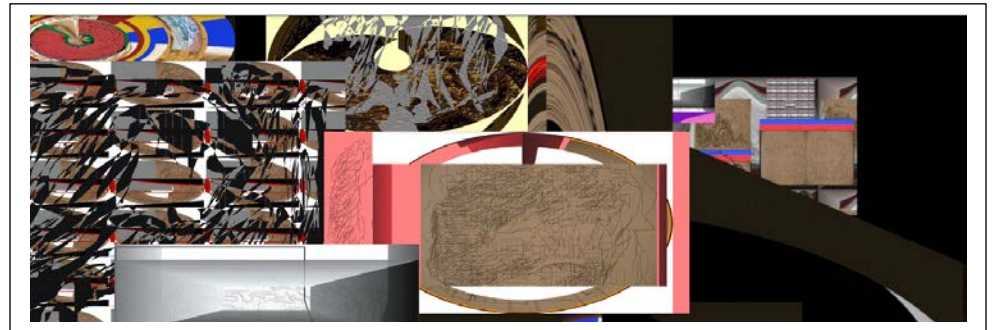


Archives

I consider the creation of the Archive to be the primary example of the object mapping itself, and correspondingly my art as such has to do with creating an archive: archive as art. I am interested in preserving our cyber culture, which because of the constant technical innovation is constantly in danger of creating obsolete objects. I am interested in those organizations therefore that share this interest, towards which I can share my art for the future.

My archives are created as labyrinths, in which through PDF scrolling the fluid scrolling of boundaries take one into an immersion scale different than that of previous art forms. In a sense the idea of “dimensioning” then takes on a metaphysical /physical dialectic through the poetic license.





Labyrinth and sections

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Drawing Visual Verbal Space

Rather than text mapping of the drawing space these works which are meant to form a tab on my web site mean towards apophasis (the word Steve Miller uses in The Joker means negative proof) in the antinomy between writing tracing the path of the computer field and the opposition which lies in the fact the drawing forms are joints , a kind of visual vocabulary of architecture scrolled abstractly and hence as embodied form reverse the process, the images in the presence of words I have selected in a sense map the terms. They do so by a proxemics by which I have selected titles and key words, subtracting all detailed writing connections between them, instead , that which the writing was about is now formed by its own relative nearness to the former subject now become object and in a sense the whole matrix returns to an intuition.

Flux and Conflux Then and Now.

Simplicity and Complexity Alike are strategies for creating consciousness through the preconscious and subconscious, the latter making of the threads of experience a selection into morphological approaches which vector what is alternately known or prehended to ongoing perception of and thereby through a poetics thus recognized into what is accorded my neologism: "qualitative parameters". This is the realm of rhetoric out of which psychology is a representative rhetoric, and represents as well there fore the tension between configuration and representation which are the topologies rhetoric builds out of the dimensions of experience as generated through the time of their making, time embedded to event and process, as a manifest and manifold dimension of consciousness creating experience from circumstances.

This impulse to identity which I have described in my neologism as besides (meaning separate from) that which is beside (meaning close to) measure (parameter meaning beside measure, or according to measure) makes of these paradoxes the inflections of antinomies of which speech grades potentials to thereby startle dimensions into being . These inflections of consciousness which mark experience form it thereby into experience, experience and consciousness then being the underlying topographies of representation and configuration which in turn arrive to mood and mode.

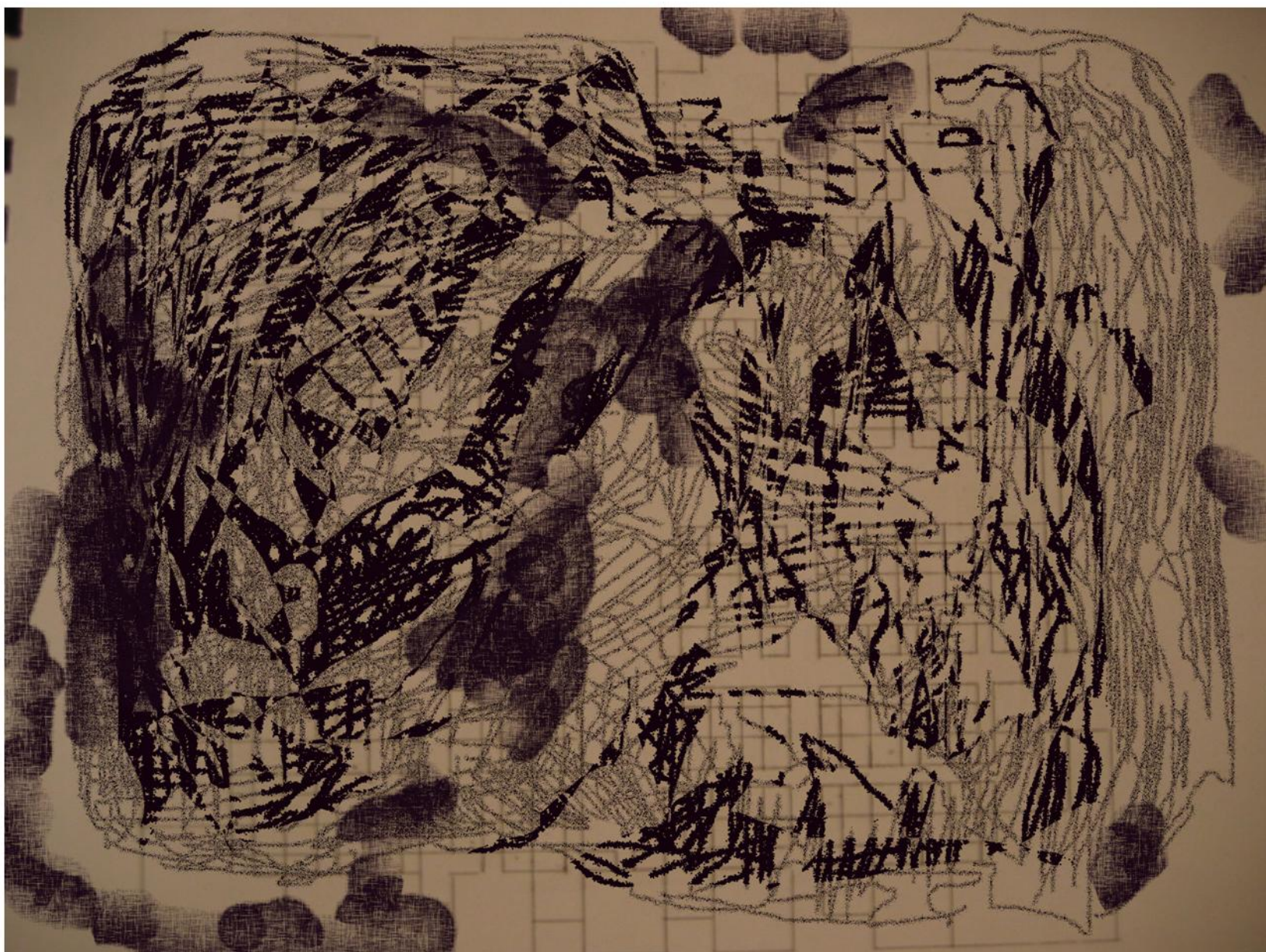
According to this case, which is that of rhetoric, and of psychology as being a representative rhetoric, the mood of correlation meets the mode of co definition in a polyphonic context of psychological colloids through the movement of mind and matter in which the elasticity of logic the mind traces of world process the marks of a plasticity within global deterritorializations that find the semiotic niche or resource recognized available to necessity and in which cognition is really another word for aesthetic, where vision is viscosity and viscosity therefore a speech act. Accordingly the transpose from subject to object is ontologically within a manifold: transpose becomes a manifold, configuration a self mapping or torus.

Ideas Map X Highting Dimension



Objective and subjective; duality/Morphology as
Psychological colloids: difference between pragmatics
And rhetoric: $> < =$ configuration and representation:
Semiotics confined to representation : grades of indices

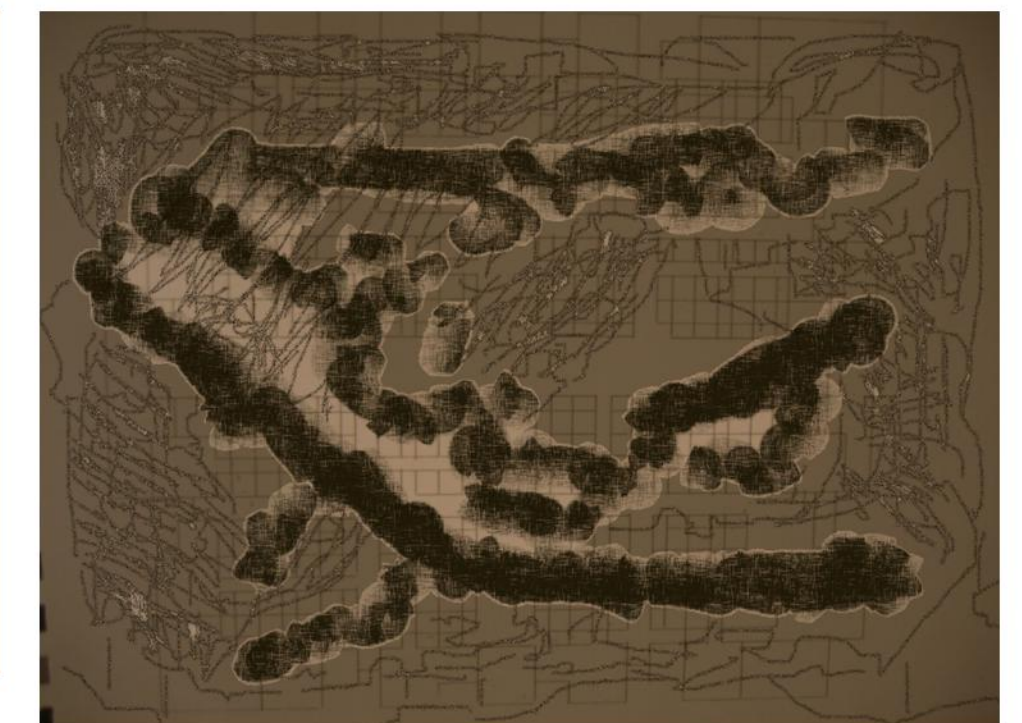
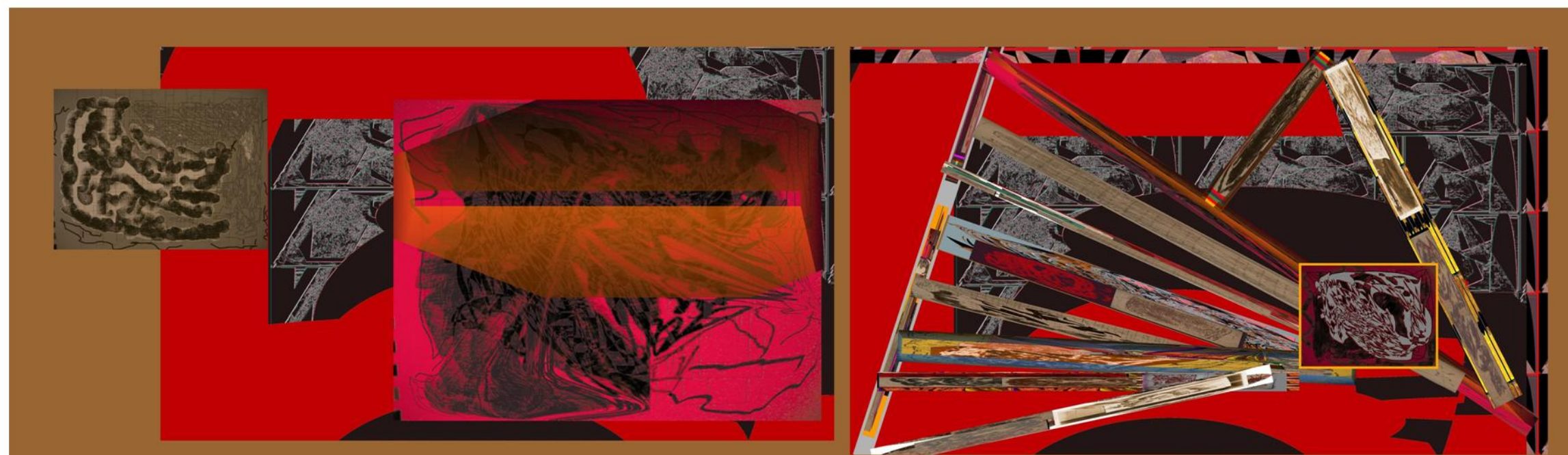
Rhetoric= configuration of what is represented to borrow a necessary dimension: one
That has been concealed structurally by the nature of form and shows only in the invention
Which jars- brings it across... how do things come across... all writing for example selects
A mode...three dots is “syllepsis” touching upon.... Semiotics /: better informed by the or-
ganic— Kant of Locke— “conditions of experience simultaneously those of the objects...”
Neurological model...reflex arcs, (but complex integration and multiple sites) vocabulary :
Smithson”All languages become an alphabet of sites”... Projection changes the configura-
tion.. Nature of motion in thought, thought in motion, ie not stills, even numbers = stills...



The Structure of the Eye Is the Structure of the Mind

: Chiasm-nerve chord branches and image splits to
Different halves of brain to be cross indexed,
Enantiomorphism (imperfect mirroring) mirrors
Of Smithson, rhetorical term per usage:" the word is their

Witness, absent while present" You see Queequeg in the crosstrees a palindrome quincunx
= Chiasm... "matheme" version relating semiotics from Sausseur to Lacan
Signified/subconscious: subconscious/signified{ mathematical cancelling}
Therefore not an index of left and right halves of brain but complex integration patterns
In which body regions are the sites of intuition:"Monads" : embodied form.



Intrados Ingress: preliminary notes for a Balduccino

The Balduccino or interior architectural bridge formed on the idea of a canopy was given over to Bernini as his challenge at suggestion of his drawing mentor Carracci. In our day the bridge that occurs to me is that between the stages of the Philadelphia Museum: ie the unit housing Duchamp's Glass and across: the Rodin building housing the Gates of Hell...what are the reflections of one upon the other that initiate a bridge between the contrasting ideas of what a "model" is: in Duchamp's case an identification to Davinci in terms of the mechanics of nature reflected on through human art ontology and in the case of Rodin the tableau of his commitment to a chain of art signifiers given he only sculpted because too poor to afford art materials, formed his early drawing reputation on architectural drawing, and turned to dance as a model, all the while in the spirit of synecdoche, embracing the idea of extending the detail in space whereas for Davinci the "abbracciari" or embrace of manifold was spatially cohesive in its allegories. Rodin was in the spirit of syllepsis, a touching upon... in both cases nature as a model encounters the divide perhaps between modelling and carving, for Rodin the preferred fluidity of clay modelling was in the spirit of Nature as Goddess, a sybillic voice in the variation of art materials, and the differences between things as Matisse put it in his Notes of a Painter... Duchamp's use of industrial tools emphasized carving and his relation to Brancusi as a kind of spiritual mentor. At a time it may have seemed that Duchamp was anti- hand and Rodin all hand... but encountered over time Janus blinks and Duchamp seems very connected to hand culture....drawing...

Drawing in the sense that Pound suggests in the phrase about the wave running both ways in the seagroove (the wave itself and the gunnel which according to the poem was in a state of metamorphosis thanks to Dionysus) running both ways meaning a mapping, just as taichi maps calligraphy and calligraphy maps physical joints and origami maps the implicit diagonal that supports orthogonal structures)

In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling... my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets...the "bracket" is then a visual pun on deconstruction rhetorics... this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself... the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness.... As it runs both ways through the sea groove...." Of sea half earth half firestorm whirlwind"... in other words the knot is the map of the stopping motion that sharpens the knife...as Ockham would have said save for second thoughts...

Intro to Topographical Chiasme:

Lacan's own status as an anti philosopher (As Badiou says, "not to be taken lightly") resides in his own dedefinition of philosophy: his identity with discourse, and the discursive threads of Democritus per an atomization that resides in chance events brings those lines of usage, of virtuality discovered upon nachtreichtkeit or temporality traced upon usage now dialectic and different from the Platonic model which models by pointing towards an ideal suggesting parallels in experience. In contrast , through Wittgenstein a different version of what pointing means, not towards meaning as a definitive nor associative within the context of a continuum but taking up the threads of usage and context becomes a model for turning things upside down and accordingly Lacan's discourse towards the polymathie or diversity of experience out of which the Greek cosmos at least in the case of Heraclitus was able to generate the idea of randomness, "random sweepings as the fairest order" Lacan's mathemes or the verbal use of mathematical crossmultiplying to generate the conditions of unity specifically pose the inversion of Saussure's directive within sign and signified as relating forth information from the subconscious, accord to Lacan's inversion the subconscious instead forms the signifiers. The use of the ABBA theme is in rhetoric termed "chiasme"

In the archiving mode I create in these works I use a block of 4 distinct elements that similarly play with the diagonal as a symbol for space....

Max HeadRoom Revisited of Apokoinu Construction

Diagetic and mimetic morphology are vectors of the topography of trope as alternately program and variation in which qualities yielded of comparison and contrast approach the moods and modes of identity along the lines of usage. (virtuality). The information architectures of phenomenology relates perception as a self modifying simulcrae upon vectors, lines of approach, and usage of available dimensions as they become the transport of others, and still yet others which in so doing they conceal (transgression) To this degree vision is visuality, and as such a speech act in which the simulcrae and consequent embedding of narrative levels of abstraction are qualitative junctures between the clauses of reassessments within consciousness, the acceptance of space upon poetics to come... a mix and scattering...("throwness"). (the subconscious) arrive at the exigencies branched of potentials (contingency)

Simulcrae are born of antinomy, contrast of form in world formed in mind as a transparency and reflective condition with the manifold that removes specific context to indirect experience and broadly: culture.

Vectorings of qualitative assessment source their motivators inside and outside the specific object through the syntax of temporality relating as much as is known to what can be known in an open proposition upon the intuition of a thing as object and object as subject within the domain of qualifiers and quantifiers. Achieving dimension involves a jarring of the field and its streaming that quests the very dimension concealed by the building of dimension, point of view or sensation, line of approach, plane of consciousness, collective consciousness; thus a double shell of temporality, that which is according to issues of identity, and the perception which in its forming reflects the system of form that evolves to support perception, (nachtraglichkeit or double hermeneutic). The many ways of touching upon a subject (syllepsis) and the branching of possibilities into a morphic whole (apakoinu construction) are a multitude of comprehensive modalities and moods (abbracciarie). The personal rationale of selection (juoyssense) is an Oddyssy into interpersonal intertextuality and discursive polyphony of intersubjectivity at a nexus of interdisciplinary markings of available contexts. Vision is visuality and hence vision a speech act through which chapters of field in flux and conflux over and beyond the oscilation of a subject object transpose are trace (paranomasia) of spatial extensions (synechdoche) whose contextual equipoise of varience(spin/enantiomorphic) may stagger syntax, (anacolouthon) in a misenpage of media connotations in which the plasticity of language and elasticity of language engage multiple forms of expression as evidence of sensibility and sociological satelites sustaining view (semiotic niche) and in these polyphonic voices (diallage, ennalage) state not only that which is but refer to what is not as codefining(horismus n(negative definition and litote (negative of the negative).

These psychological colloids arrive in psychology itself as a representational rhetoric in its attendant vocabulary of exigency , through terms such as slippage (Freudian slip) throwness (existential state), over determination(metaphor relative mentonymy in chain of signifiers) and transference (conclusion to speech interrupting the subconscious)

Note: Max Headroom was character in movie who was a television reporter that used subliminal clauses which literally caused his viewers to explode. His crew killed him to save humanity and replaced him with a kind of controlled clone and computer with strange memory due to computers very brief infancy.

Apakoinu construction refers to a word modifying two clauses in a dual mode as in weeping of bandaged wounds of yesteryear and memorie's veil of tears...

Mirrors Within Strata<> that the
ject as a preposition short of preposterous
tuition, of necessity a transgression thereby
wherein the conceits by which dimen-
by art the poetic and poesis of sense em-
effect threads of the bow and the lyre at
of string with hidden sound” the ball of
move/: allegory> expression through
given that a string of signifiers are not a

refer-

as the

objective of an object forms the
where it extends dimension to recover in-
and therebeing built into contingency

sion conceals dimension is

bedded sensibility
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displacement/:
codex but a palimp-
encing the mor-
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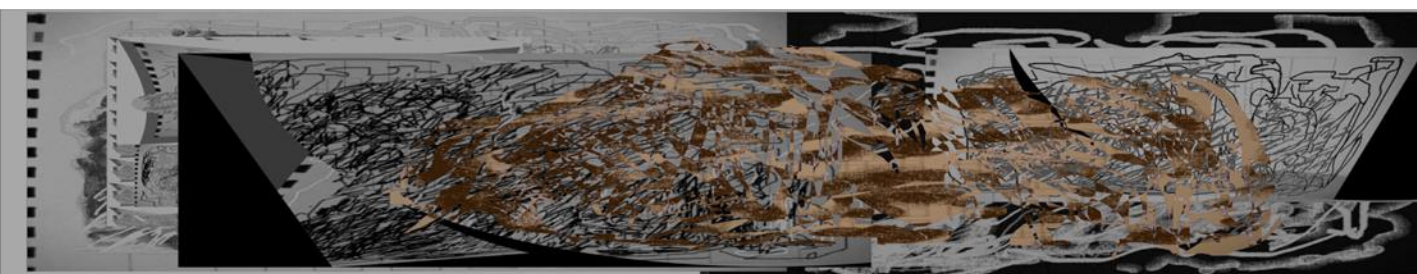
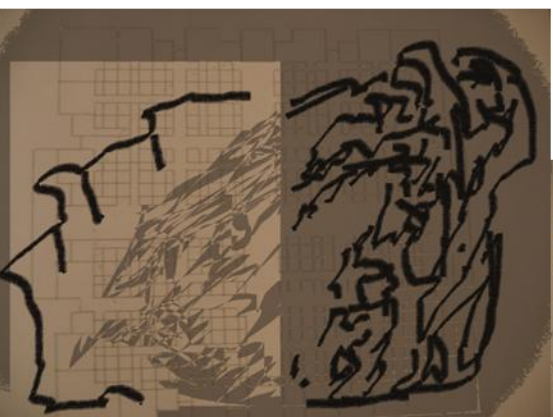
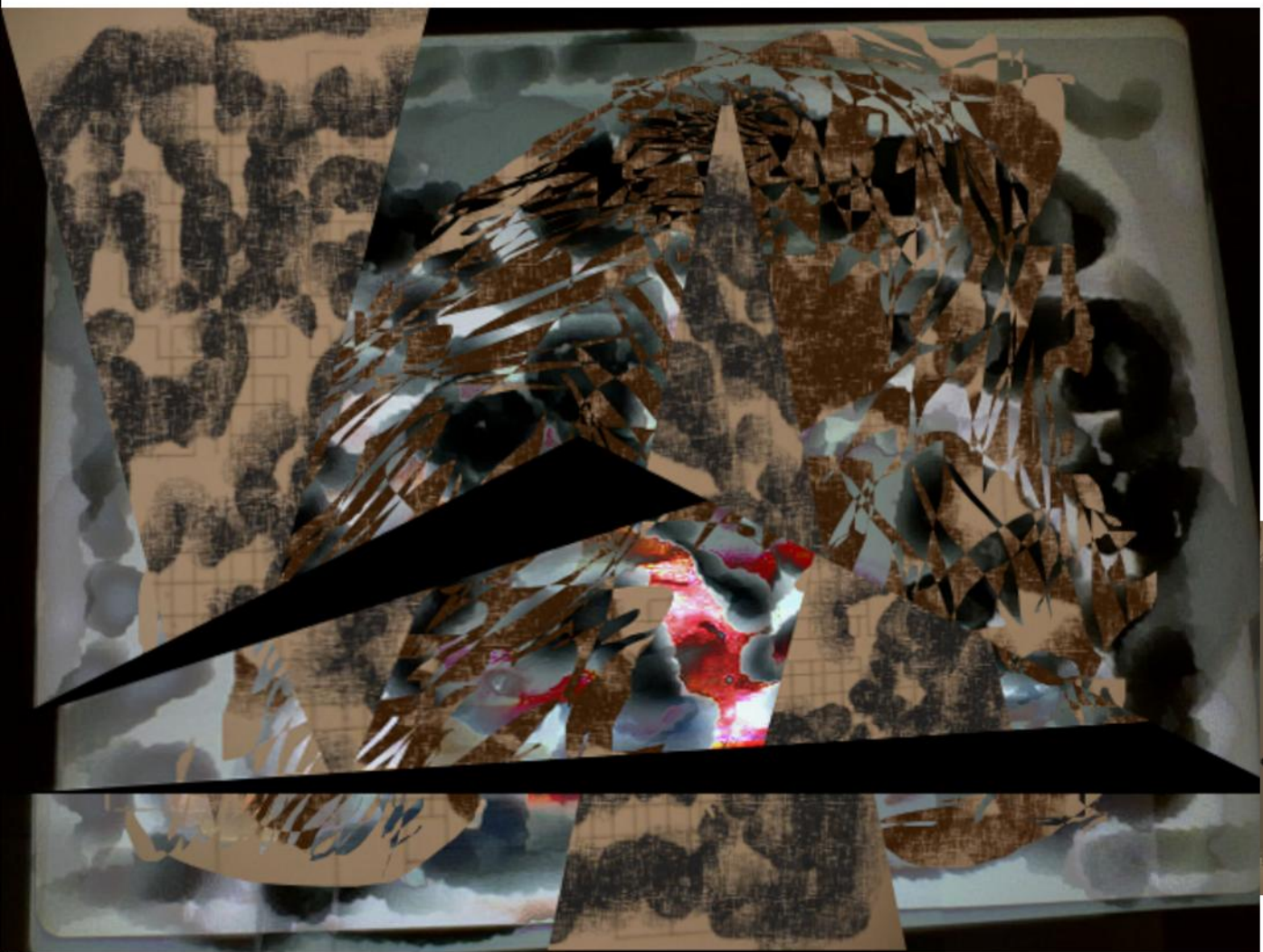
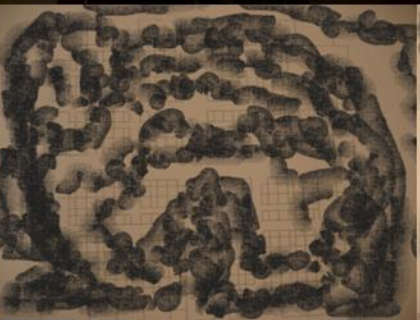
then

and in
“a ball
Re-

sest

to-

verbal space
sense.



Mirrors within strata<> that the objective of an object forms the subject as a preposition short of “preposterous” where it extends dimension to recover intuition of necessity a transgression thereby and therebeing of necessity forming contingency on the conceits by which dimension conceals dimension; and is then by art the poetic and poesis of sense embedded sensibility as in effect the threads of the bow(bios) and the lyre as the dimensioning of a “ball of string with hidden noise” ,i.e. the ball of wax at a remove. Remove/: Allegory-> expression through displacement become extension given the string of signifiers is not a codex but a palimpsest metamorphosis referencting the morphology topology and topography as a spectrum of visual verbal space>< “The fairest order (kosmos) is a heap of random sweepings” space is a mix, metaphor , metonym as allegory mix the conditions of a heritage recoverable only to intuition: cosmos =bios...

Just as the first mark contains the morphology of all that then develops as was the Chinese painters belief I tend to believe the first recorded words of Western philosophy contain the potential of a considerable chain of signifiers . Such as these are morphic to metamorphosis and a developing content which has a topology distributed over both the differences of form evolving from binary to polyphonic combinations . likewise consider transparency(subject to object oscillation) and opacity (manifold of embedded experiential horizons) of perception at the nexus of phenomenological and semiotic simulacrae . These architectures of knowledge gathered upon, represented and build upon the senses as a configuration now a topology of the temporality of realizing new potential.

Anaxamander:"up along the lines of usage they pay penalty to one another for their transgressions."

Psychology, as a representative rhetoric carries many contemporary realizations into this phrase, the concepts of "slippage" and of "transference" for example refer to the irruptions of the subconscious in the first instance, and the blocking of it in the second. The Anaxamander phrase posits usage, or the metamorphic contents in which meta levels are precisely, transgression. The rhetorical term "contingency" meaning unresolvable state or better... suggests potential is a turn of phrase that means time that experienced as distance (within transformations) is different than time that is stated between points, that is, motion in mind and world, which drawing so well represents is not an index of a continuum of imagined points and by extension linked "points" of view that become planes of consciousness, but rather in their motion are always in extension, just as the subconscious is always in flux.

"Penalty to one another " pairs transparency as in the Kant formulation" the conditions of experience are simultaneously the conditions of the objects of perception" In contrast and within the opaque topologies Smithson intuit: "All language is a collection of sites". The "collective", - that which is already in motion is falsely interrupted by analysis if analysis insists the scissions it represents are the mood, for they are only mode. A plane of consciousness is not there for a bounded moment but rather also in motion, and rather than an allegory of numbers belongs to qualitative parameter. For that matter, number also , arguably also really in motion... as in the measure of space per atomic densities as probabilities of untrackable motions.

The track and trace of subject to object in the case of psychology (ie Lacan) uses the subscripts and superscripts of formal logic to compare a statement or state with the usage of consideration that belongs to its now temporality... the relation of sign to signifier that Sausseur stated as signified of the subconscious was inverted by Lacan as Subconscious instead the generative state, a kind of verbal cross multiplying or per rhetoric"chiasme"- crossindexing . (As an ABBA motion for example in Heraclitus: uncomprehending they hear like the deaf, the word is their witness, absent while present).

In the drawing below I have borrowed instead, the topology of the Iching to indicate motion through mind and matter via the morphologies of metamorphosis as topologies of creative temporality and the distances created within which arrive to another kind of time which is that of the object generated realization of a new potential which returns intuition.

..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

Experience

Consciousness

Enantiomorphic

Representation

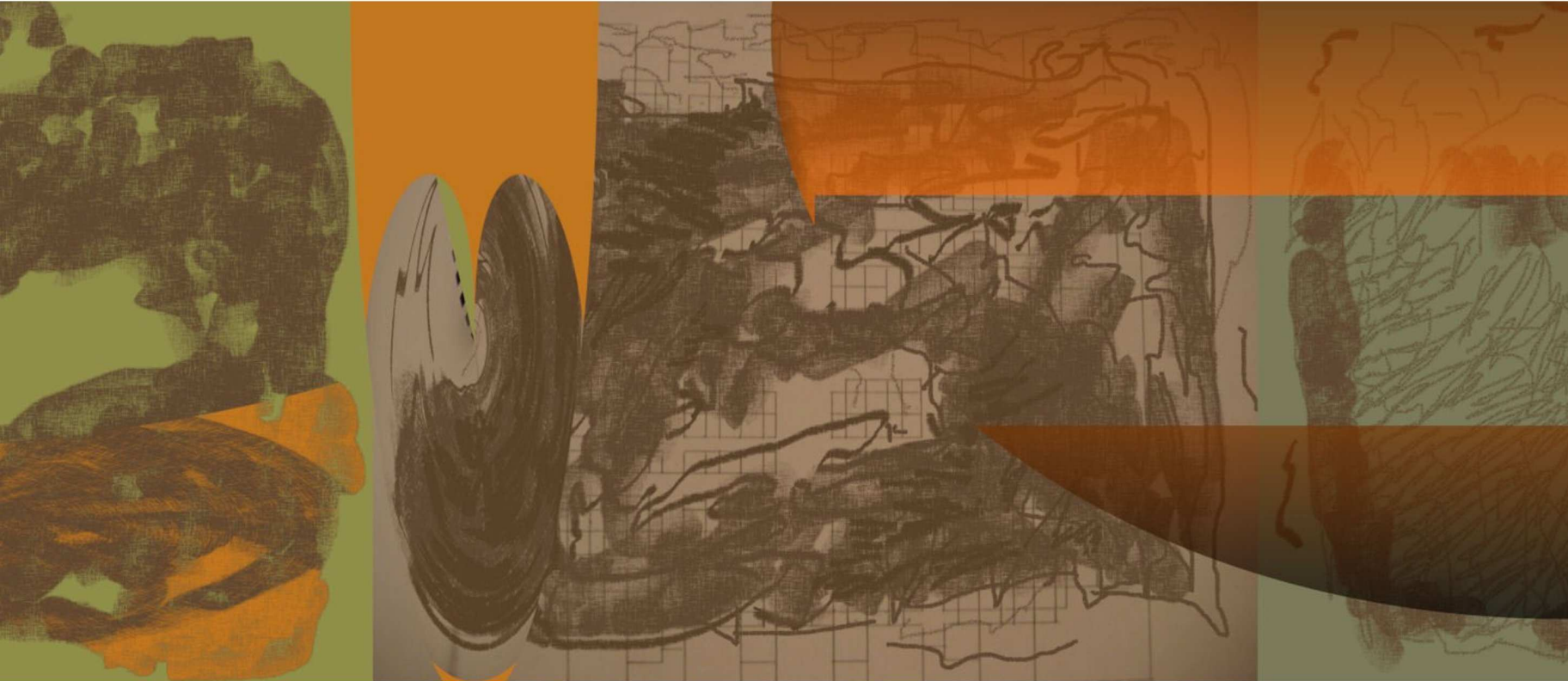
Configuration



Satellite of Cyber Drawing

Poetic's of Drawing Abstraction

Edwin VanGorder

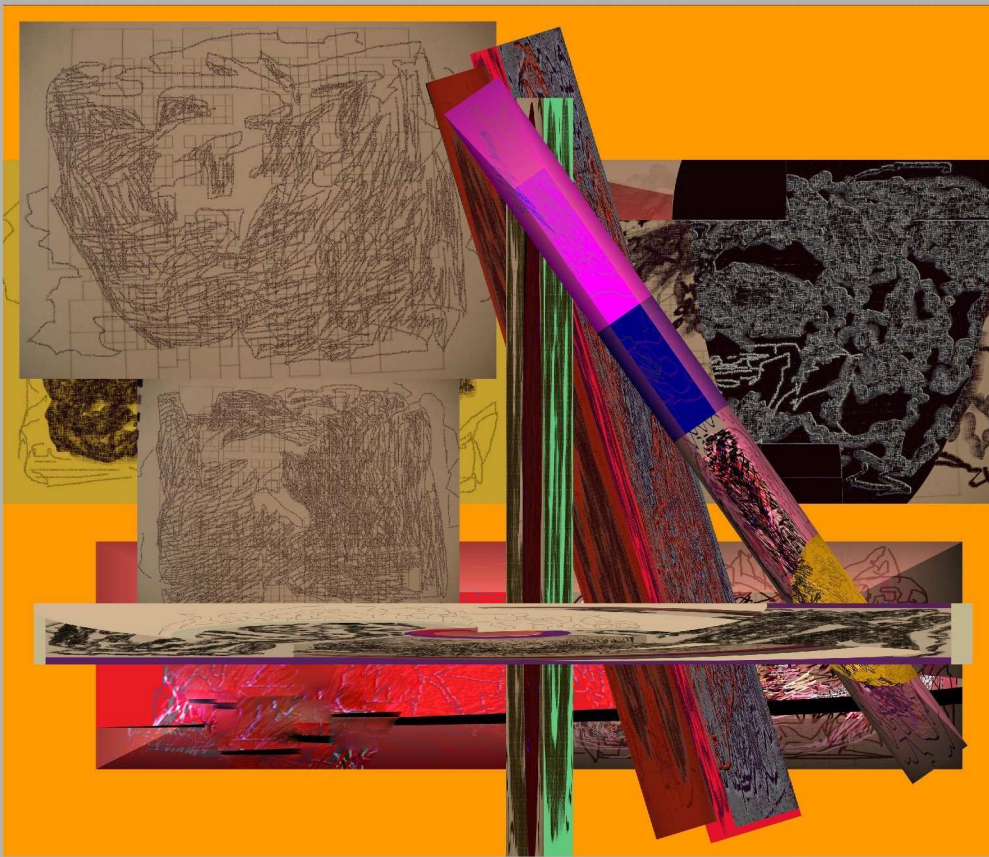


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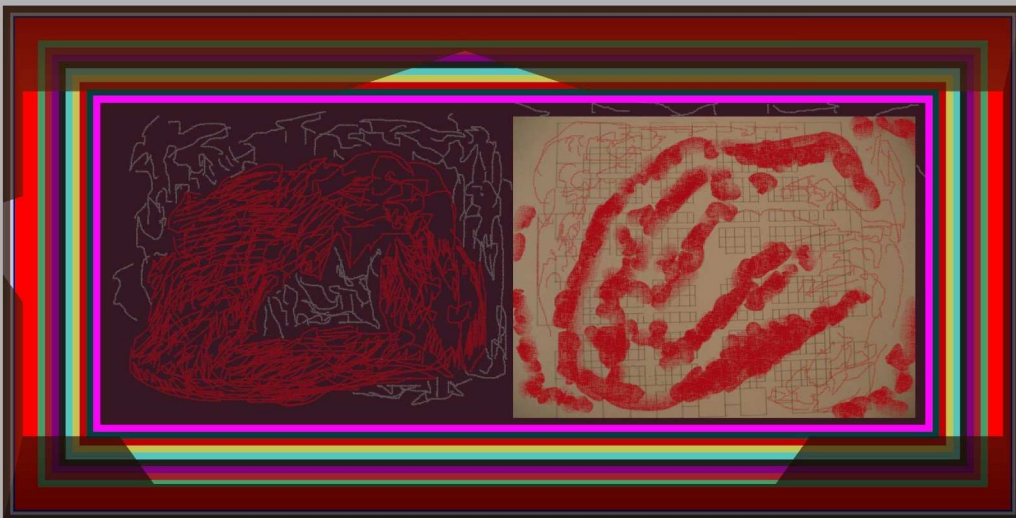


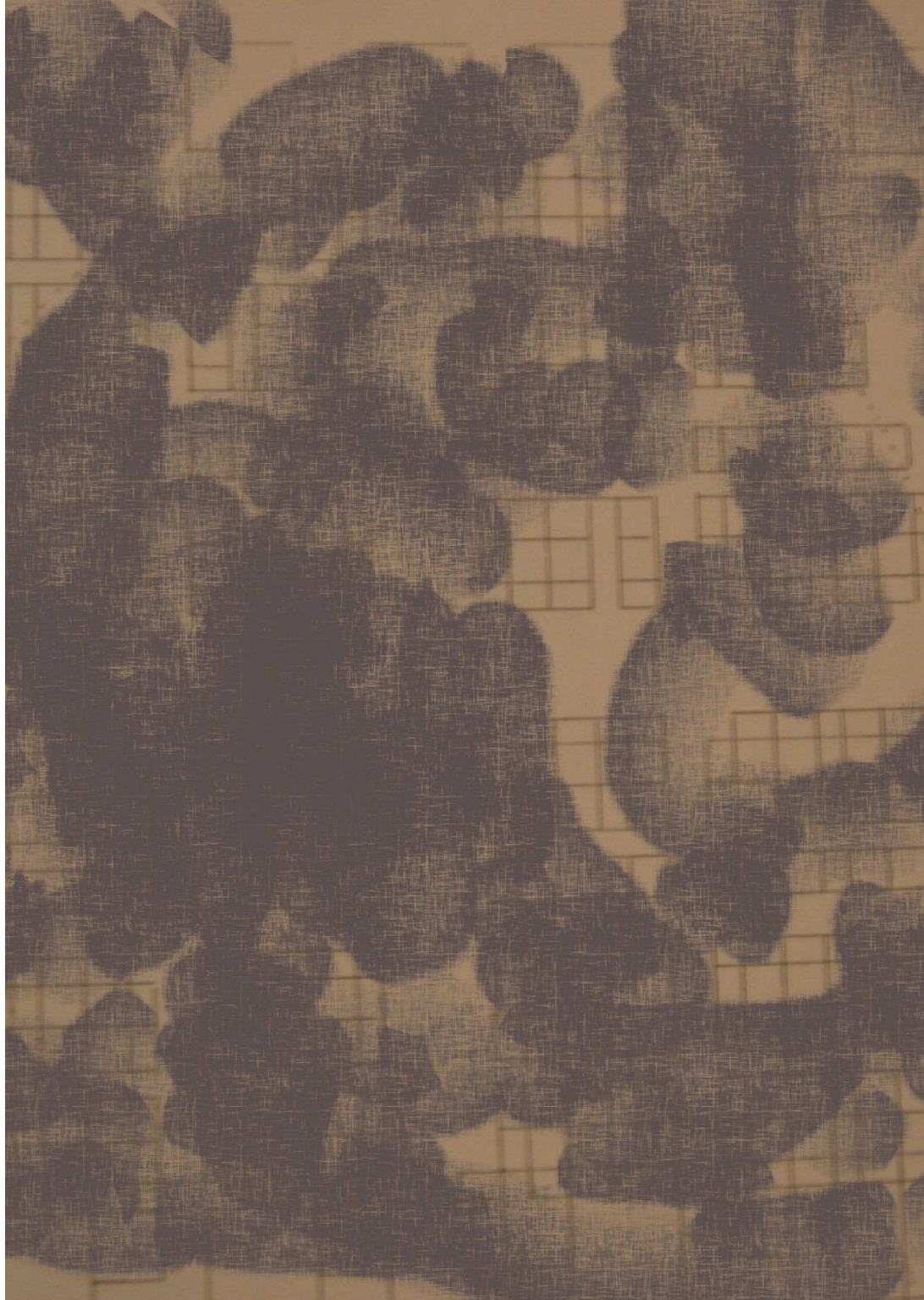
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Map





Morphologies

Rhetoric as configuration relates to the psychological of philosophy in which the perception builds dimensions as it goes along.

Perception goes along sympathetic strings and associations which motivate identification into an embodied sense of form.

Form is an invitational rhetoric: it invites the imagination to configure a point of view towards intersubjectivity: the personality arranges a riddle of connections which emphasize within each other the variety of moods to a mode that spread and imbue visualization as a process of becoming, of coming across, a morphology of metamorphosis between states of identity.



The Structure of the Eye Is the Structure of the Mind

: Chiasm-nerve chord branches and image splits to
Different halves of brain to be cross indexed,
Enantiomorphic(imperfect mirroring) mirrors

Of Smithson, rhetorical term per usage:" the word is the

ess, absent while present" You see Queequeg in the crosstrees a palindrome quincunx
iasm... "matheme" verison relating semiotics from Sausseur to Lacan
fied/subconscious: subconscious/signified{ mathematical cancelling}
efore not an index of left and right halves of brain but complex integration patterns
ich body regions are the sites of intuition:"Monads" : embodied form.

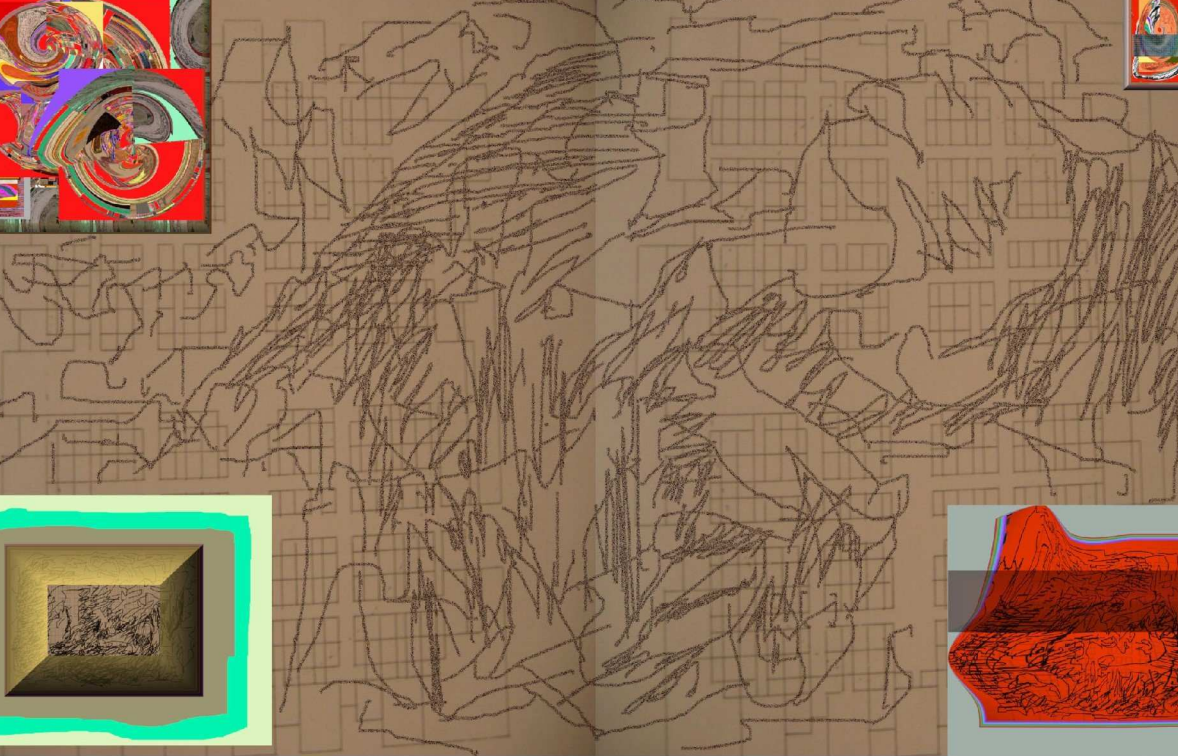


Simulcrae

Antinomies founded on dualism: that the statement enters the world may resolve on the quality of entry, how things become and how then morphology distributes over topology over topography as psychological colloids which fate immanence to transition.

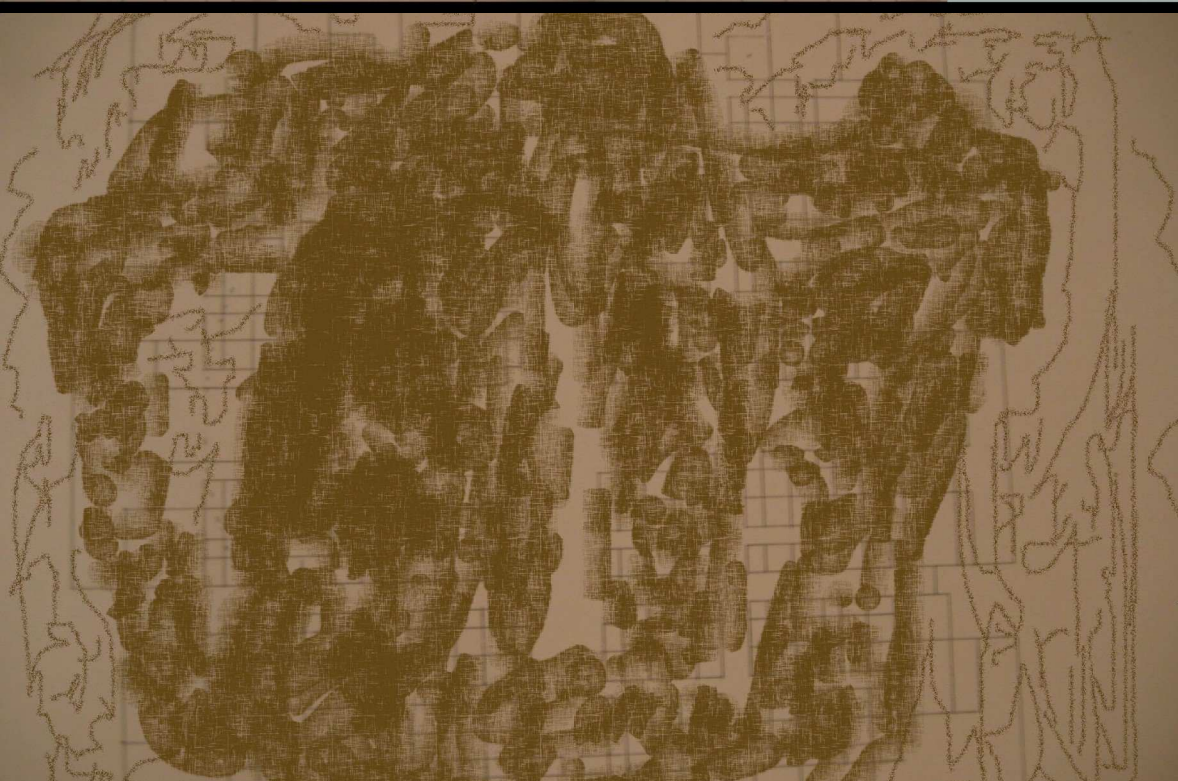






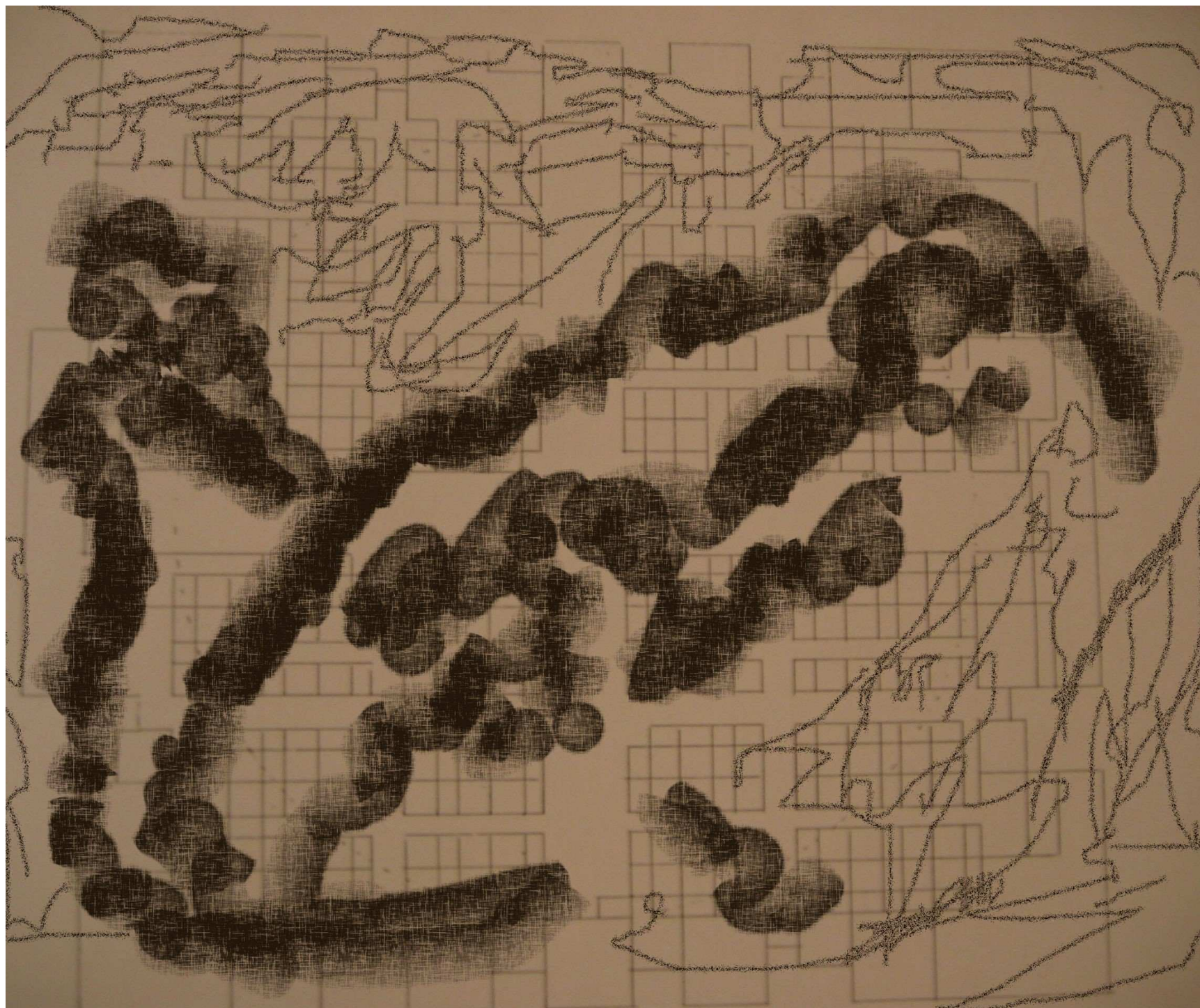
Embedded sketchbook

Buttons Cyber Sleeve

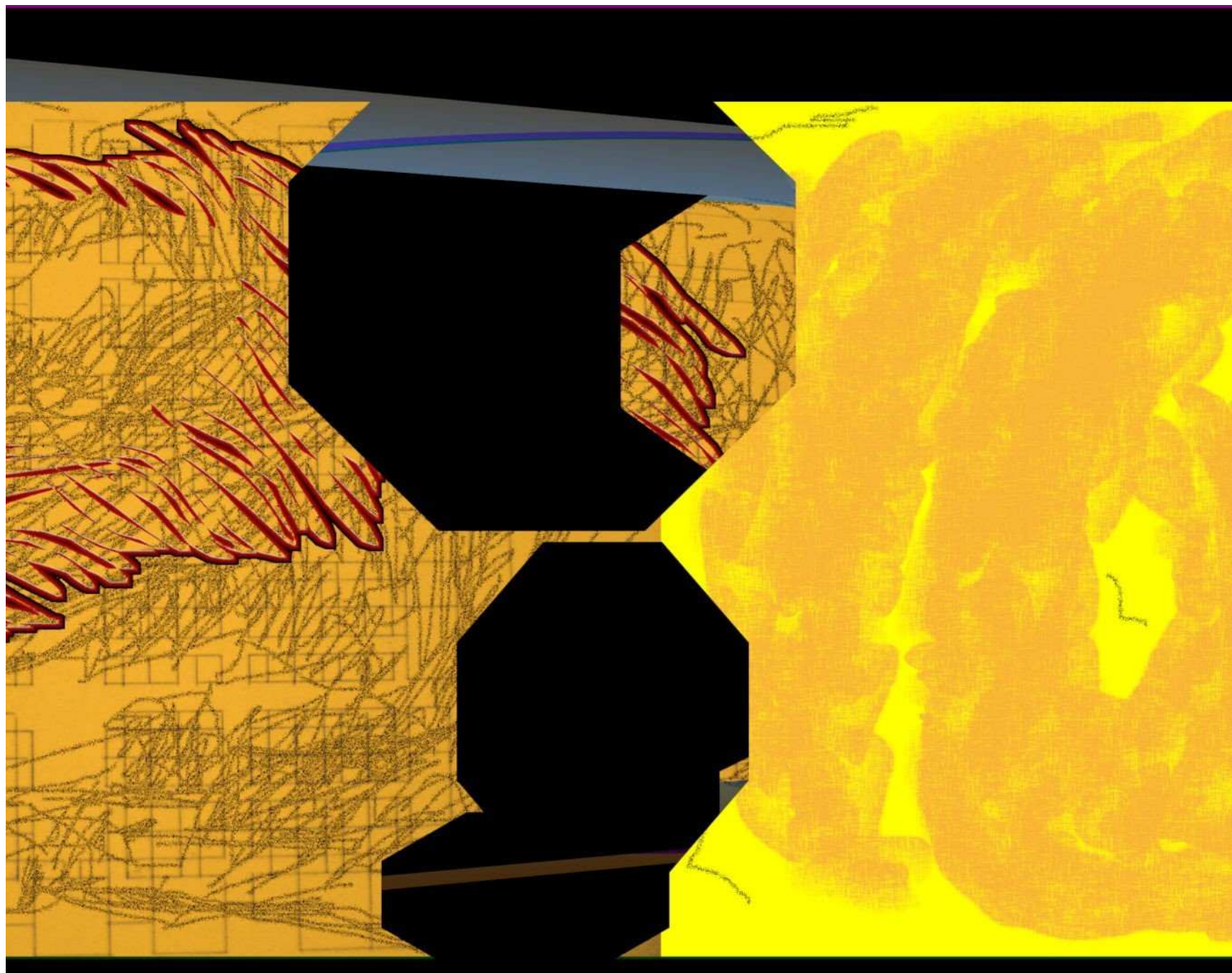






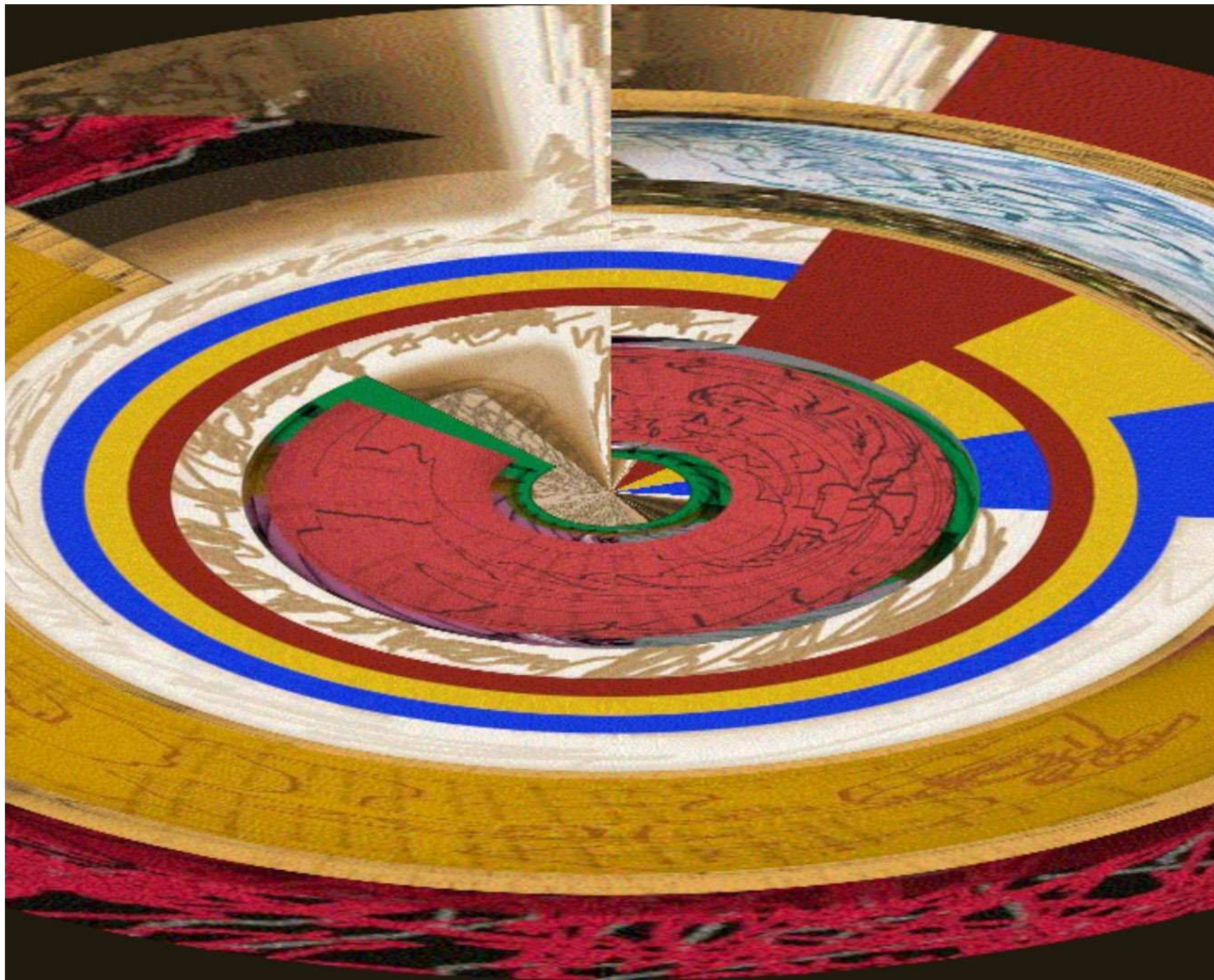


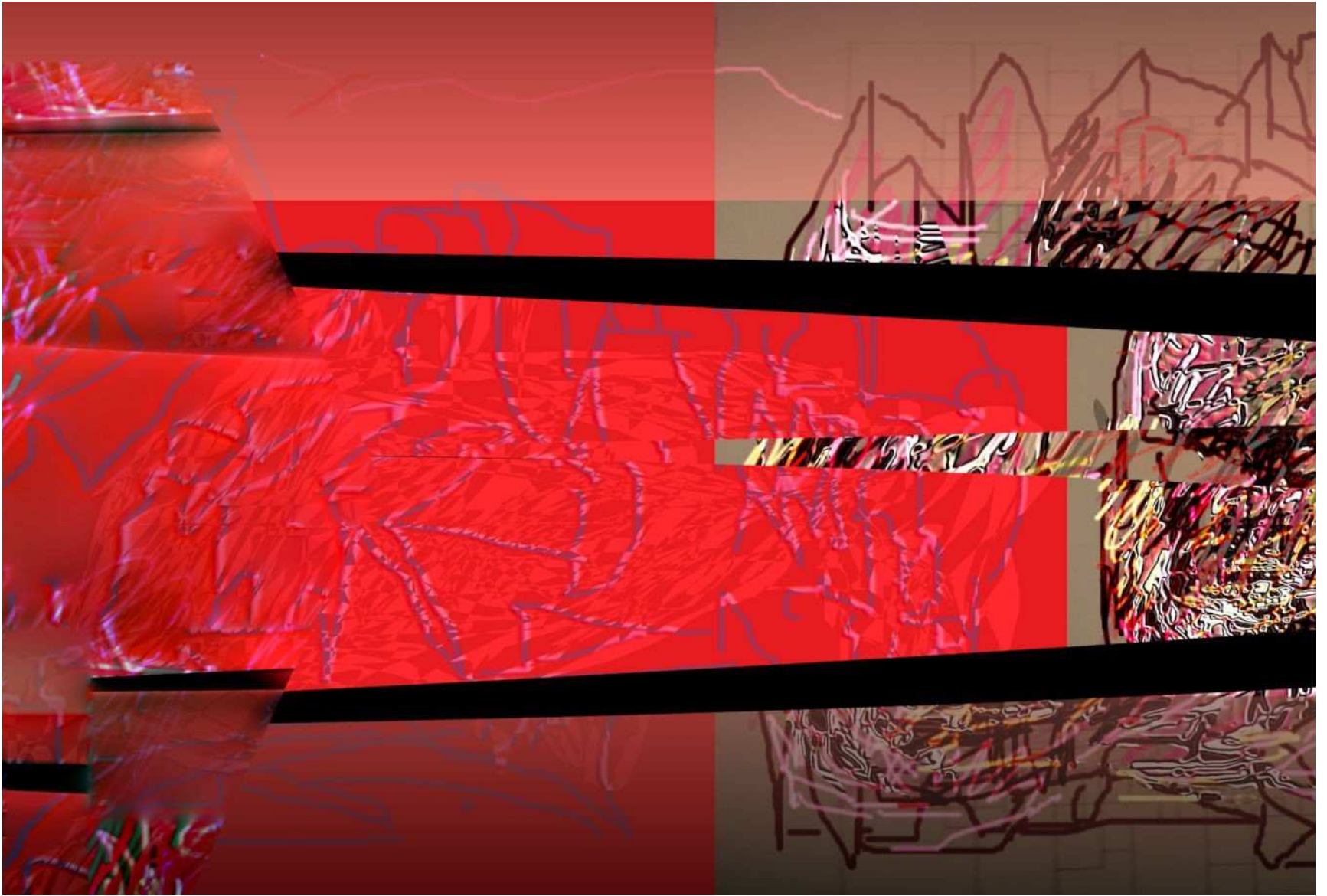


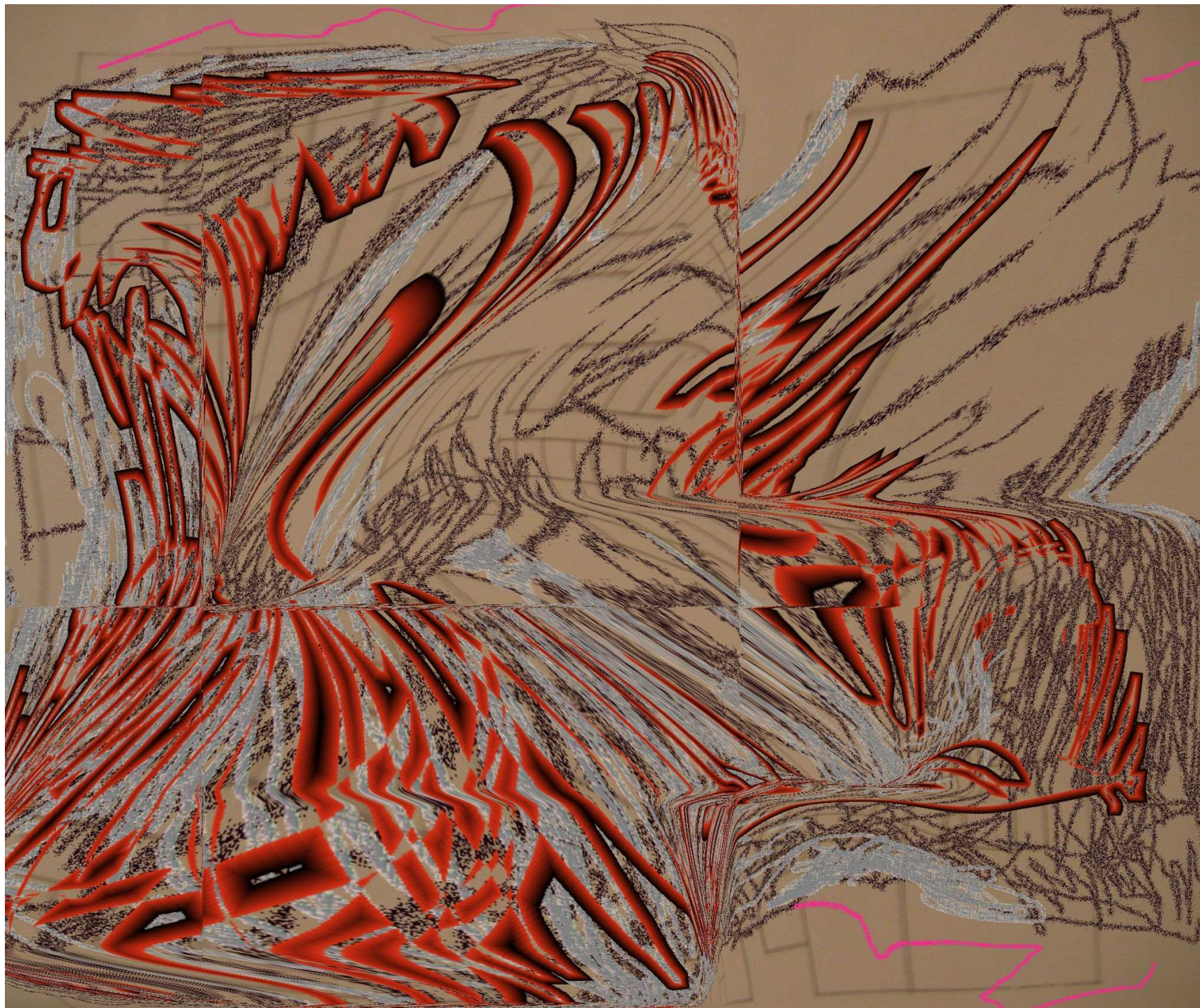


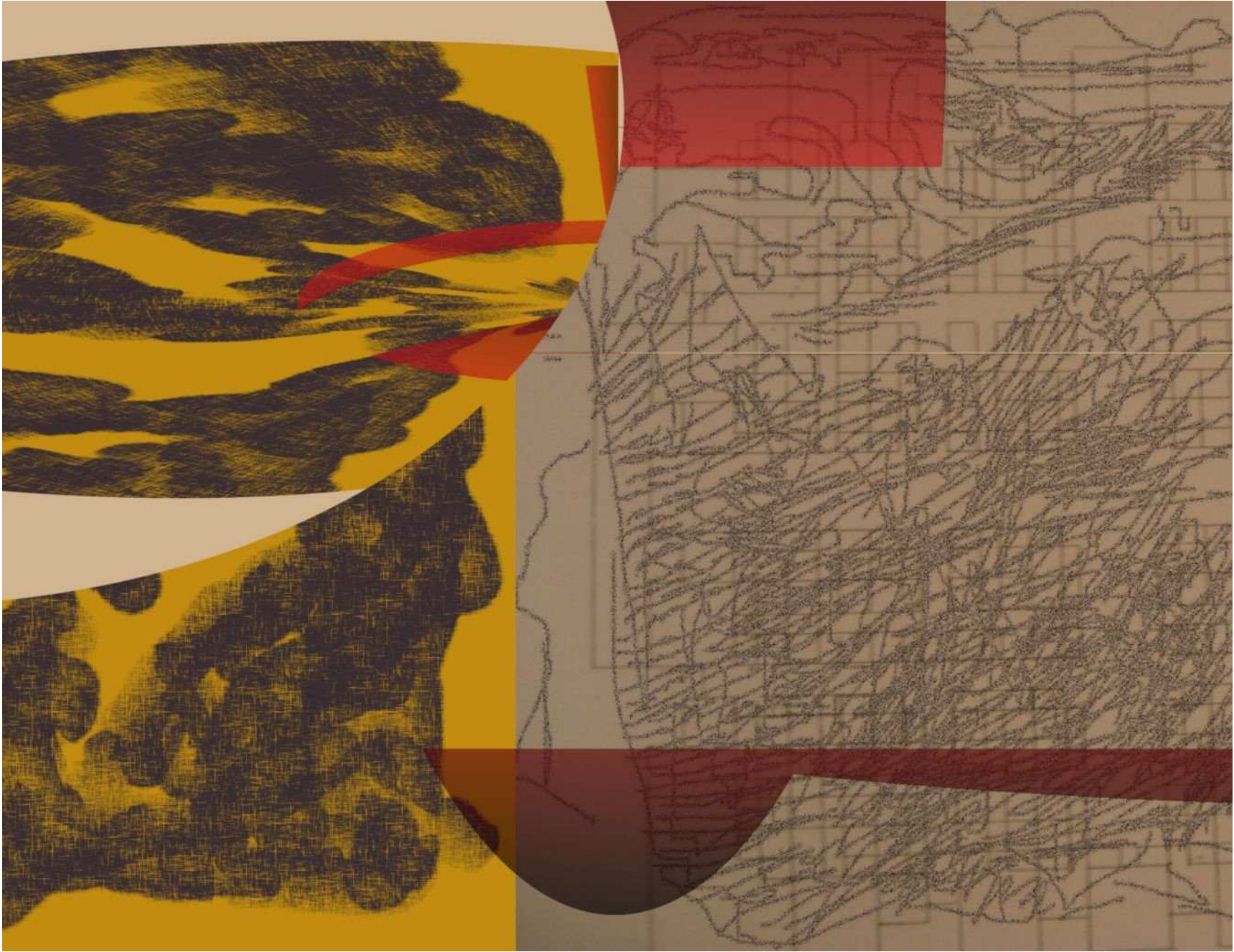


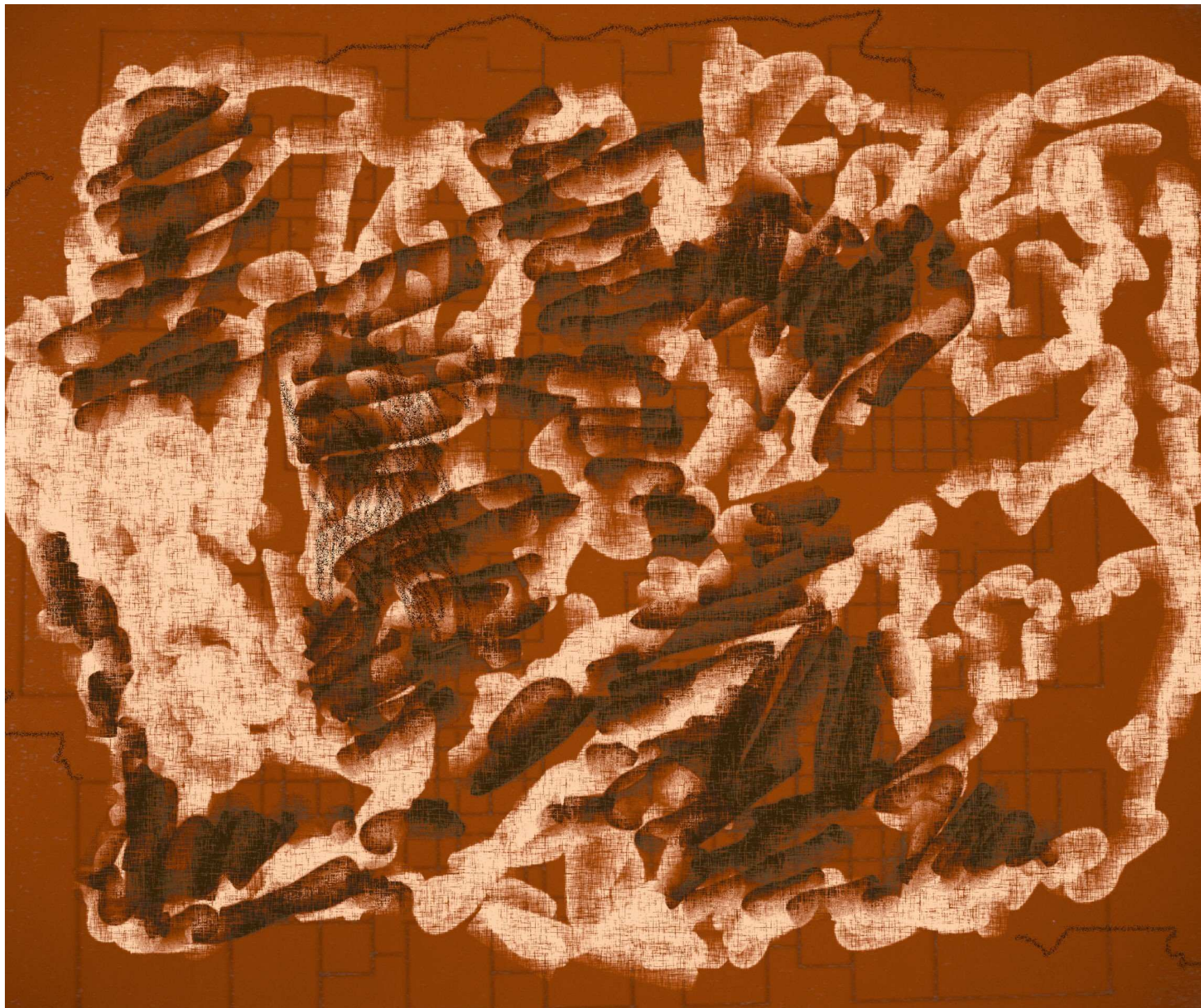
















Semiotics and Semi-otics

Cronan celebrates in Matisse the ambivalence between representation and phenomenology within which the artist simultaneously related his determination to be not-cliché with power to see and create relationships visually that could only grow out of the confusions he came to terms with in the sense of becoming a personality born of those relations growing upon him through his immersions in nature, and in which the artist became a mood.

He notes with appreciation Deleuze's account of this as a deterritorialization, a refusal to bond to a containing mode or mood that inhibits the impulse by directing it to a rationalization. With this latter appreciation I would note the echo of Lacan's idea of a chain of signifiers as carrying the weight of deterritorialization, reversing Saussure's mode of sign upon the subconscious with to the effect that within the subconscious the fluidity of creativity finds its way, and stops, is interrupted, but the act of speech which becomes then at the stop a metaphor, an allegory. Now the question is does it point to meaning as in the philosophy of Wittgenstein ("Philosophy does not seek truth") or is it a parallel, in the semiotic sense of usage, of handling signs in which information architecture pertains to these signs as do they to information of the senses (phenomenology)?

Cronan prefaces with critique on semiotics that is founded on nominalism, that the world cannot actually be put into words or signs therefore signs in the world are not transparent in the Kantian sense that "the conditions of experience are simultaneously the conditions of the objects of experience" or as Hendrix put it "Are you experienced"? Therefore they also cannot really claim to be different than the representation they claim to differ from. The difference we see here between the configuration mode that pertains to semantics as it does to the field of rhetoric which is the field semiotics streams (along with semantics, epistemology, narratology, hermetics, psychology, cryptology, ontology..)

Or...are the objects of experience themselves signs?... ie signs of their space, their mix, out of which relations belong to the act of perception and in which the act of perception itself becomes nature, but within a personae, as an inverse reflection of necessity, the necessity one finds to do or see to conceptually create the dimensions that pertain to dimensions as one dimension in building conceals another?

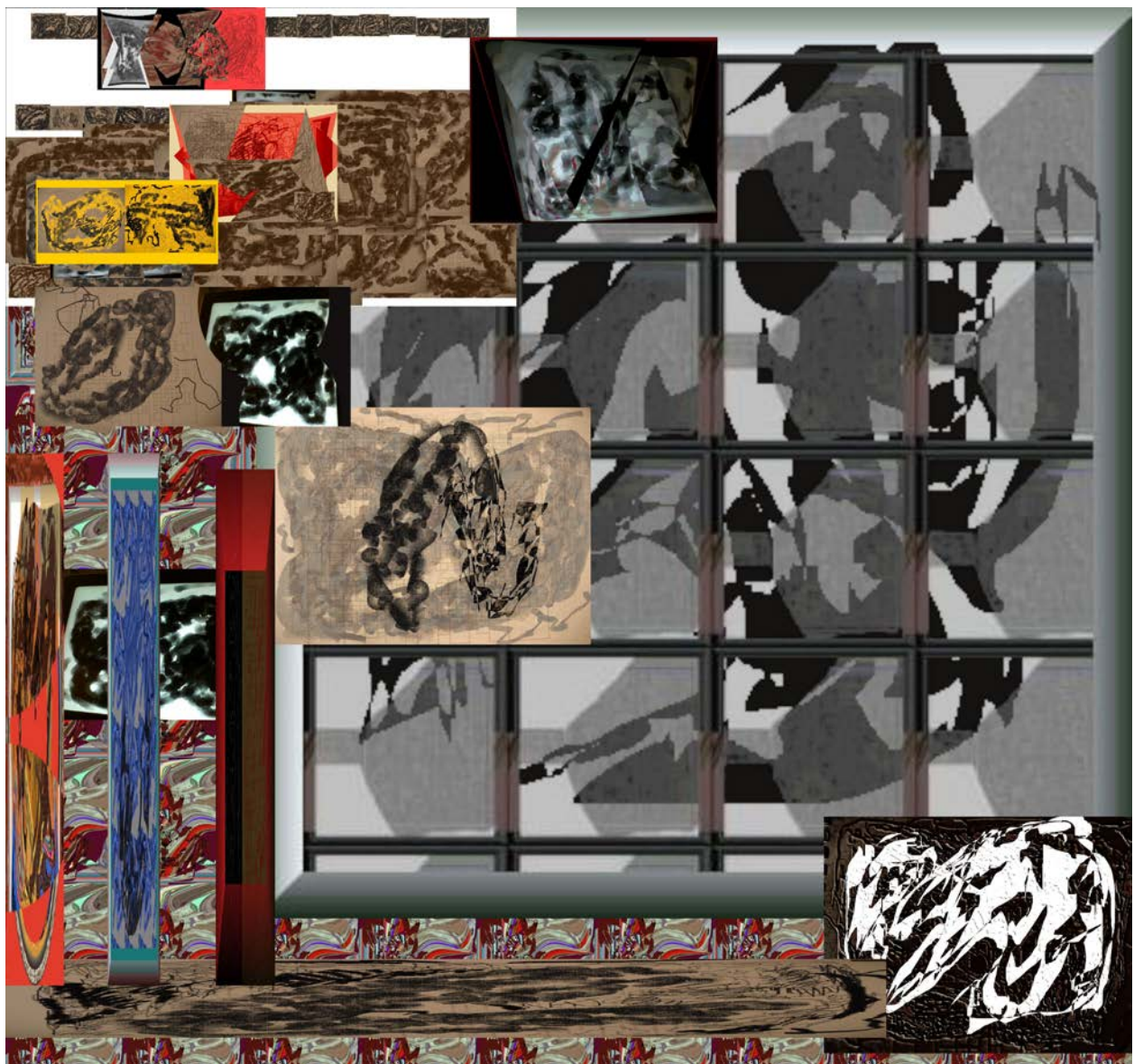
The field of rhetoric then offers within the relation of configuration to representation an imperfect mirroring and it is this imperfection that allow the return to an intuitive threshold which in turn is a call upon the viewer. Cronan takes issue with art trends that place this phenomenon into a context where the viewer becomes an over determined entity who becomes the artists necessary interpreter, in a sense becomes the artist.

For me the clue rhetoric provides is the condition of motion, of thought in motion so that a chain of signifiers is not a movie version of motion as a collection of stills, but more like a mathematics in motion like the travels of the electron which are in such motion its states are approximate, indicating metamorphosis as ongoing, not stopped or a "transference" but slippage, that in a way, the concept of infinity is only a way of saying numbers themselves are in motion. Smithson's enantiomorphic mirrors (imperfect mirroring) are an artist's version of this theory, the mirrors empty each other out, just as one

might say a return to intuition is implicated. But that intuition is founded on a necessity, as Heraclitus put it a fated necessity, which the artist has discovered in order to meet, and the viewer in turn, for all that may be said, meets the artist.

So to return to the question, has this amounted to a world of parallels between word and its meaning source, or is it a pointing in the direction of a meaning that exists to approximated? Where Semantics is held to be an index, such will be the former designation. Where semantics is returned to its origins in rhetoric, the latter will prevail.

The drawing enclosed here is empowered by its own background of primieval chaos out of which compression features have formed the mode of an information architecture in some places, in other are mirror like happenstances both in the form as a kind of self mapping and in its encounters...



VanGorder Sites List.

<http://www.archilovers.com/stories/5596/tectonic-plates-in-cyber-urban-environment.html>

<http://www.archilovers.com/s5562/abroken-field-architectural-patterns>

<http://www.archilovers.com/s5550/neologism-as-architectural-bracketing>

<http://blog.drawingontrope.com/?p=18236>

<http://vanvgorder.blogspot.com/2014/05/morphologies.html>

<http://www.pinterest.com/edwvangorder/>

<http://vantext.blogspot.com/2014/05/tear-sheet-i.html>

<https://www.facebook.com/van.vangorder>

http://www.drawingontrope.com/image_6.htm

<http://www.drawing-research-network.org.uk/asteroid-finished-sizes-drawing-on-the-life-of-the-virgin/>

<http://www.drawing-research-network.org.uk/on-the-premises-of-an-interrupted-document/>

<http://www.drawing-research-network.org.uk/cyber-drawing-and-photo-field/>

<http://www.drawing-research-network.org.uk/drawings-domain-does-abstract-drawing-propose-a-meta-material/>

<http://www.drawing-research-network.org.uk/1127-digital-drawings-volume-2/>

<http://www.drawing-research-network.org.uk/edwin-van-gorder-latest-projects/>



EDWIN VANGORDER: ARTIST

Trope and Entropy

Trope and Rhetoric As Palimpsest Towards Contemporary ART

Edwin

9/21/2014

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Independent Artist

Tags: Drawing &Philosophy/ Semiotics/Art Ontology/ Cyberdrawing/Rhetoric

Antinomies posit simulcrae. Accordingly rhetoric finds paradox where positions outside of semiotics search fallacy. The two use indices differently, the first by displacing strict temporality to embedding of approaches and embodied form as the torus or self- mapping of the uneasy difference between configuration and representation. The latter or ontological realization is uneasy to accept objective and subjective transposal as oscillation only and would state more towards a flux that has moment. It is my concern to elaborate the constructive difference between these approaches without losing the momentum of rhetoric- pathos, ethos, logos or more available expression, context and discourse. Rhetorics are the manifold meaning of creative approach outside of grammar, thus trope in the dual role of program, of innovation “expect the unexpected” in which variety of approach, identity, time, narrative level, create the sense of scale the prefixes any sense of entropy to come.

Trope and Entropy: Dialectic, Rhetoric and Overwriting as a Palimpsest Towards Contemporary Art

Abstract: I identify in this article a tension between art ontology and the poetics of visual rhetoric. This means that the conditions of experience which ontology is at pains to cognize and represent to usage or virtuality in so doing meets elements of the rhetorics. The latter in the moods and modes, temporal embedding and in the embodiment of form to configuration are, taken all together in a state that may be elusive enough as to be intersubjective but for all that retain the echoes, within the art work, of the necessity that was recognized into shifting dimensions of creative approach wherein dimension conceals as it reveals.

The Buckminster Fuller neologism “dysmaxion” as a configuration of the words dynamic, maximum and tension is directed at a visionary new world. Robert Smithson and Mel Bochner in critiquing The Museum of Natural History(Flam, 1966. pp.26-38) similarly take a look at a vision of the New World posing of contingency and disorders in the model of a cultural labyrinth - institution, which essentially is that of colonialism. In a separate article (Flam, p 24) Smithson gives a rationale for Donald Judd which is sympathetic to his own art: stating that there is no room for the subconscious in Judd’s art... the corollary being then that the Museum of Natural History is a kind “room” for the subconscious... as Freud is quoted by Bal (2001, p. 37) “The subconscious is like a man not master of his house” ...

A kind of psychological space for diverse levels of cognitive approach favoring configuration over representation in the sense of a kind of dimension building is indeed the domain of rhetoric and visual rhetoric. Dismissive as he may seem his trademark term “entropy” is his own setting into “contingency” of an artistic avenue of trope in its dual meanings of “program” and “innovation”. The prescient critique of science given by Bochner and Smithson see the program of the Museum of Natural

History as a true oddity in the sense of being a museum of a museum, an encapsulating of a point of view, a time capsule in fact.

John McHale who worked with Buckminster Fuller updated the time line by giving a statistical analysis (McHale- Scalometer.wikispaces) of virtually every aspect of the world of that time. The statistical view of consumption becomes in its way an ironically painful echo...

I believe that Smithson actually worked in the tradition of classical rhetoric and adapted it. A building block for him in relation to the highly rhetorical field of psychology begins perhaps with his interest in Ad Reinhardt's famous engraving of Portend of the Artist as a Yhung Mandala , and Smithson, commenting on the engraving in his A Museum of Language in the Vicinity of Art (Flam, 1966 p.89) introduces the section with two quotes : The Art World was created in 4 days in 4 sections 40 years ago and originally in 404 BC. Today minor artists have 400 disciples and more favored mediocre artists have 44,000 Devotees approximately.”(this is placed in the engraving which is a mandala like configuration of the art world in relation to the broad culture mapped to zones of interaction and meaning.

Smithson contrasts this with a quote of Edwin H. Colbert: “ The immensity of geologic time is so great that it is difficult for the human mind to grasp readily of the reality of its extent. It is almost as if one were to try to understand infinity.”

This contrast of scale between human and geological and human culture is the domain that requires art imagination to speak or experience... levels of cognition, understanding, in short the rhetoric of “pathos, ethos, dialectic” towards building dimension in discourse, recovering intuition in its objects- an appeal to the imagination through sympathetic cords of understanding to both generalize and specify towards meaning must begin with a kind of nexus, a sense of core reality, and the stratifications other geological processes Smithson uses as rhetoric for example can be seen borrowed by Ursula Von Rydningsvaard in her use of fused plywood blocks she cuts into. Yet in the process of working the

mathematical point, the focus on entity experiences dimensions that create a mirroring, and in his enantiomorphic mirrors Smithson essentially show configuration and representation as the imperfect mirrors, for which actual mirrors become metaphor. The evolution of this idea can be seen linguistically in the rhetorical “chiasme” , cross indexing, as in say the Heraclitus statement “the word is their witness – absent while present” As Phillips notes, (course website 2008) Lacan translated this kind of “cancelling” into his mathemes for example inverting the Lesseurian modality of signified/subconscious to Subconscious/signifier, in other word the first case indicating the sub consciousness given form, and in the second giving form,: in the enantiomorphic mirror of mathematics, they “cancel”, one is back at the beginning...

Critique this as “semiotics” which in effect, arriving through the cancellation process that can be attributed to all the Kantian “antinomies” leaves one look for how art poses meaning. My reflection is that art does not pose meaning in the sense of representing but configures it outside of indices pertaining to pragmatics. The mirror (of representation/configuration) is necessarily imperfect, recalling intuition rather than solving it. The difficult assignation of representation and configuration through his personality is the Matisse solution that Cronan notes. (Essentially Matisse simply edits everything out that is not original to his sensibility while he uses a kind of program- thus the double edged “trope” evading “entropy”).

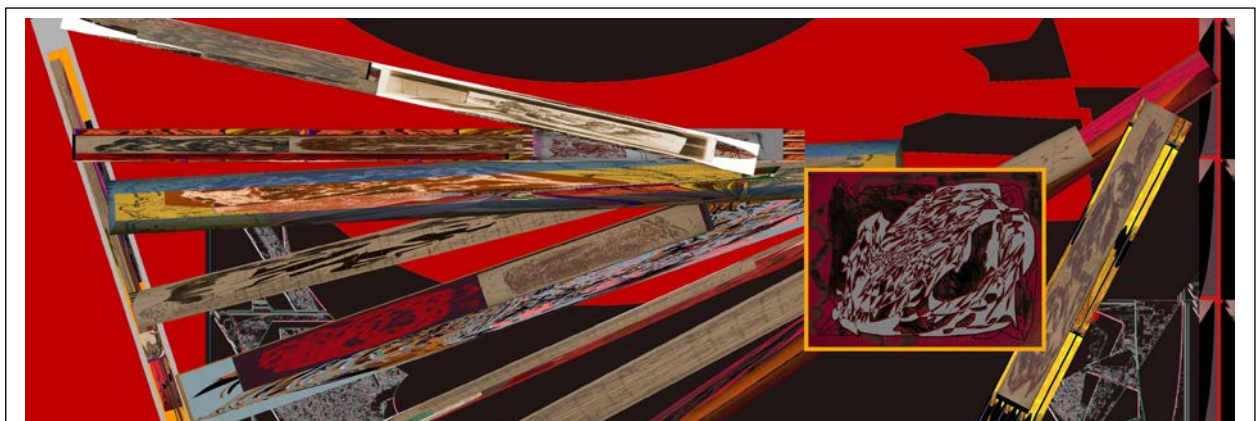
Cronan recalls that Duchamp felt the artist wrestled with the work and then gave it over to the viewer. That the viewer should “complete” the work seems to Cronan overly subjective, but in rhetorical terms complete may not mean finish to a point of view but rather to engage fully and in one tradition “embed”.(Bal, Deleuze, Baroque studies..)- Smithson describes his own conversation with Duchamp he told Duchamp;” You are an Alchemist”... Duchamp...” yes”. (Flam p. 312)The fact that the answer is humorous shows that perhaps Smithson had no idea what to make of it...an alchemy in progress... a

specific instance however of his(Smithson's) interest in psychology as a rhetoric is the in the conversations with Dennis Wheeler in which he goes into "dedifferentiation" (Flam p.207)as interpersonal immersion, intersubjectivity in turn suggests that artist to artist identifications are something he balances with a sense geological time. There is then, in the two quotes he uses the awe of the art world, and awe of the natural world which taken into their natural extension into time and space are imperfect mirrors where the human now all ego, now absolutely non balance each other.

The pun on the word "collection" is structured into the contrast between the collective subconscious as Ad Rheinhardt engraves it and Smithson reliquary like assimilations of geological stoneware.

In the following works I am interested in the psychological colloids of a visual rhetoric that can displace alchemy... or rather, alchemies own alchemy, an alchemist's alchemist...

The first cyber drawing takes the general form of a hyperbolic parabola and creates it out of forms that have been "compressed to create what becomes a species of lean-to in the cyber scroll or sleeve of drawing which in that dimension has different characteristics yet retains echoes of our physiological reflex arcs and cortical integrations within a then neurological semiotic model of media.(Eugeni , 2011).



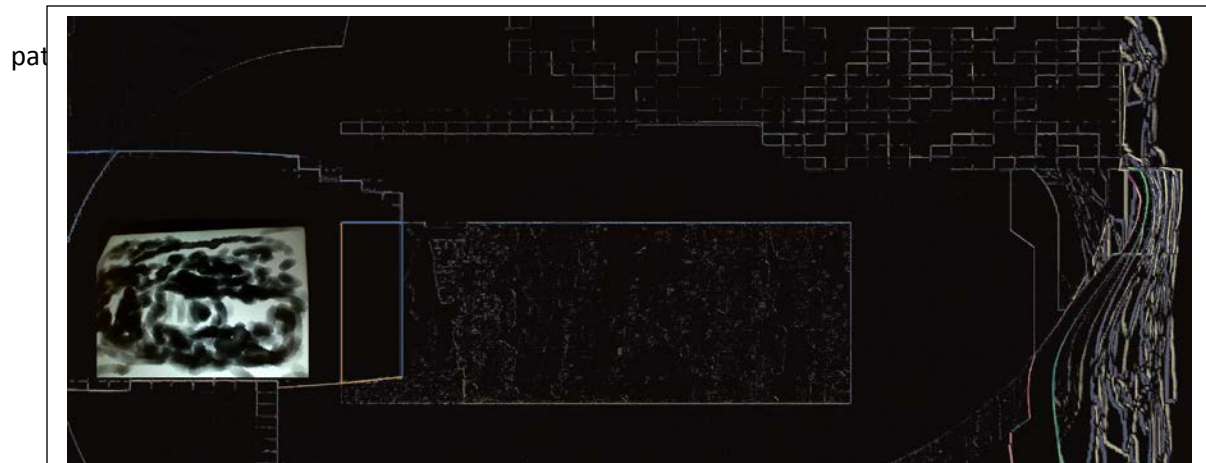
Hyperbolic Parabolic : cyber drawing variable dimensions

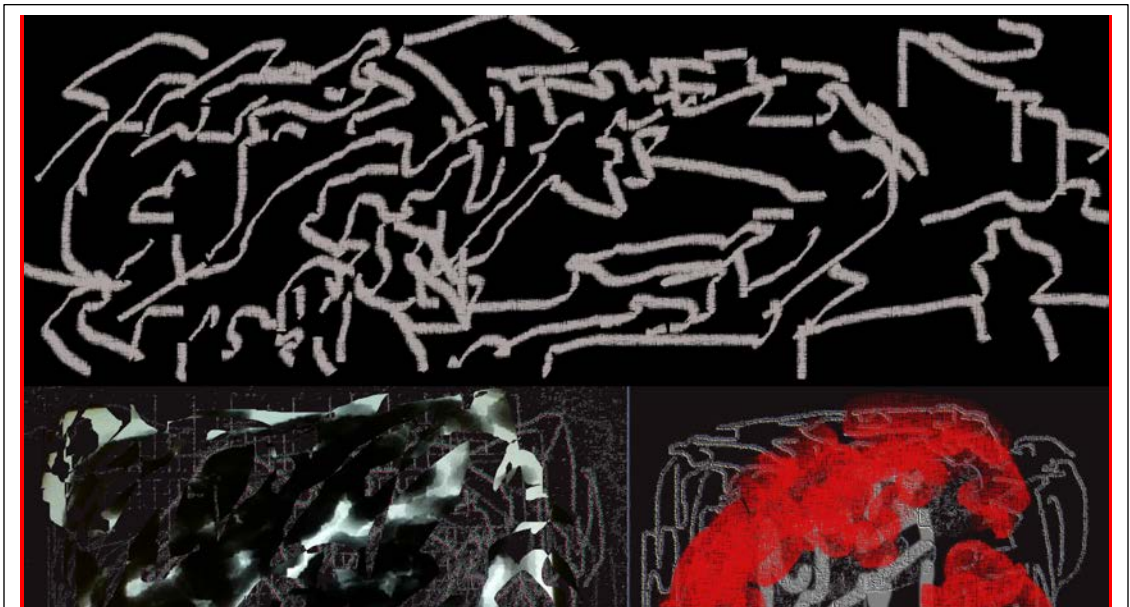
The second drawing is, in the spirit of Smithson, dedicated to the idea of tectonic plates, however the idea has, again, been removed from Geology into the cyber sleeve of virtuality.



In summary: for me the interest in building art dimension, dimensioning experience, is the resource that goes beyond the perplexities of the antinomies that build around duality. The dialogue of subjective and objective, sense and sensibility find in the classical rhetorics of semiotics, ontology, epistemology, cryptology, semantics, narratology, psychology and deconstruction the throwness, slippage and exit from transference that permits through word play dimensions of the subconscious which translate into other media, other "sites", Smithson observes: "all language becomes a language of sites". One would almost expect him to say breaks down into, but he separates from lying and in a sense, Lycee... through his methods. My modes are explicitly different: a total identification to drawing through which motion is identified to thinking, the morphology behind topology behind topography.

The following drawings play with complex mirroring through complex software layering's which wind the formative sleeve or circuit into almost chemical transformations at their overlaps; just as Duchamp's statement "yes" to the response that he was an alchemist leaves the listener to "make something of his rejoinder.... In particular I use forms that mirror on to their like, as though a sculpture exhibition of mirror plated forms that mirror the surrounding pieces, a kind of implicit cross section, which in cyber terms is like text mapping, i.e. placing text into a piece which in its distortions and windings show the





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VanGorder's VanGorders 14: Art Ontology & Visual Rhetoric: Terratological Mapping and Simulcrae of Deterritorialization.

The text here is a parallel to notes on a folded piece of paper which points to that altered temporality which is like different pieces of paper which when scrolled then shuffle, like wise a palimpsest, a tableau, a labyrinth or otherwise within the rhetorics of embodied form the embeddings from experience into experience of a chain of signifiers positioned between metaphor and metonym to make of the movement of mind and material the conditions of experience that may be transparent or opaque and which in such a given manifold are opaque. /:Transparency<> reflexive at the notion per" Kant that the conditions of experience are simultaneously those of the objects of experience"(Heidegger: Parmenides is secondary source) correspondingly> dimensions are returned to intuition in the passage of temporary concept ("thing") to object (point of view) and subject (developed point of view)/ Anaxamander: "along the lines of usage they pay penalty to one another for their transgressions"/transgression-contingency-bracketings-embeddings sequence as time displaced to experience and psychogised to narrative levels of circuitous reflexivity and topographically altered temporality...

Reflexive self referential/contemporary terms or neurological model of semiotics: Ot and Pt the former has to do with cortical integration and latter with weight bearing strategy: techne and techné.../steps: motion in mind and matter>Aristotle (ethos, pathos, dialectic) -> a mapping in its way of the variability of recourse within Heraclitus's flux now "kinds". Motion: lexical indexing pertains to stations, moments, stages and states interrupted to view whereas the phenomenology beyond such ontology pertains neither to oscillation (figure ground of subject to object transposal) nor flux in an indeterminate grounding but rather dimension building upon dimension and correspondingly concealing that it excavates as it quarries./ Dimensions indicate parallels (rhetorical manifold) pointing to experience (ontology) folds of a map are parallels.../phenomenology>oblique planes of circumstance/terratological: that means "marvel", construct, Bernini "mirabula" (wonder), the manifold, of embodied form and embedded point view within gradients of experience from circumstance to the circumstantial(ethos)/ experience then is not given (transparent) but constructed (opaque)/ folded map Is a rococo model of the Baroque knot./visual rhetoric= parallels & art ontology = pointing> philosophic sense of morphological arrows....bracketings... The Kantian model of experience as transparent and reflexive via recovering intuition is a version of "essence": depending on a sense of origin which founded on abandoning antinomies intuiting revising metaphysics to an experiential mood in order to place its narrative modality./But stating a site is questionable, a self source as such, there is more likely a conflux that exists to perception such that perception as its own model of nature is informed by such flux./Thus therebeing is the mirror of "thrownness/imperfect mirror of representation (art ontology) and configuration (visual rhetoric/language:visual verbal space)/-> point of view , plane of consciousness. Point of view embedded in plane of consciousness, collective mass, projection....marks and remarks..../Poiesis: set of conditions attributed to art; poetics: visual rhetoric- that from which the art is about as building dimension....visual vectoring, breaking of gaze as concept formation per Lacan, the hidden dimensions of experience, experience hidden in time, the concept becomes the perception of what is but what is also absent to be formative to the perception which is the model of nature.

Information architecture is the empty center belonging to intuition in its preconceptual state : a thing is and of itself a sheltering/figure of speech at dimension of experiential model/ consider concept altered temporality/ art ontology: not to over identify either to oscillation (transpose of subject and object) not to ungrounded flux: seeks grounded flux./figure of speech, embodied form:torus-self mapping, discursive between transparent (ontologically stated) or opaque : herme and hermeneutics at nominalist critique./double hermeneutic = manifold- nachtrglechkeit or time mediated perception. / counter or tonic: perception creates time...time is created by events, events are psychological to human perception.../ trope: program and variation-expect the unexpected./entropy: opaque version.

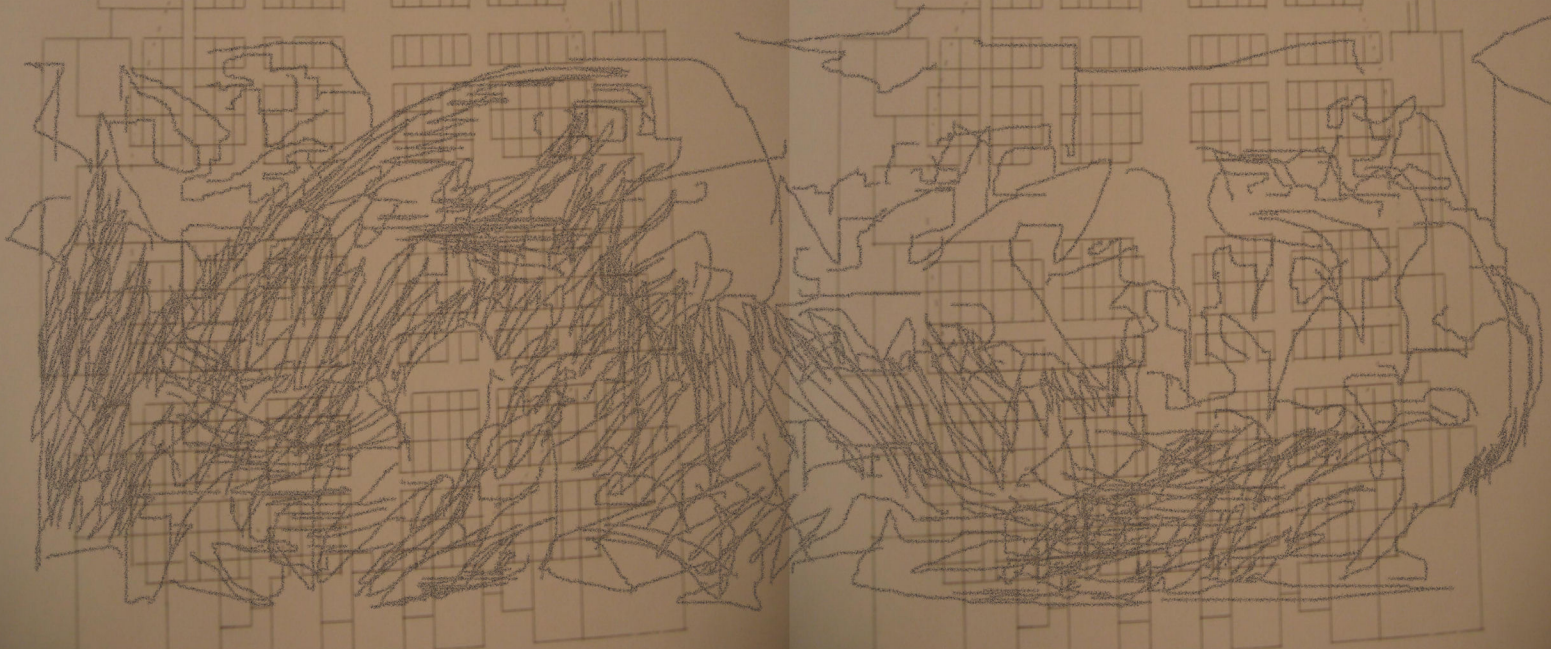
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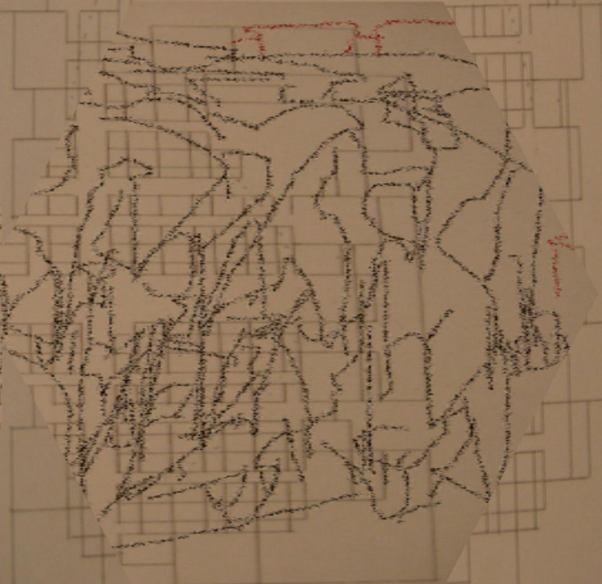
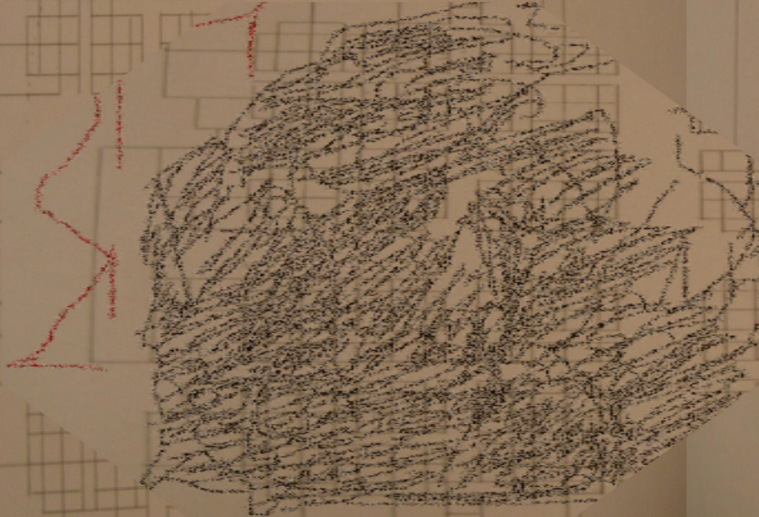
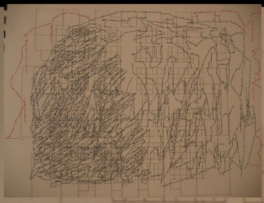
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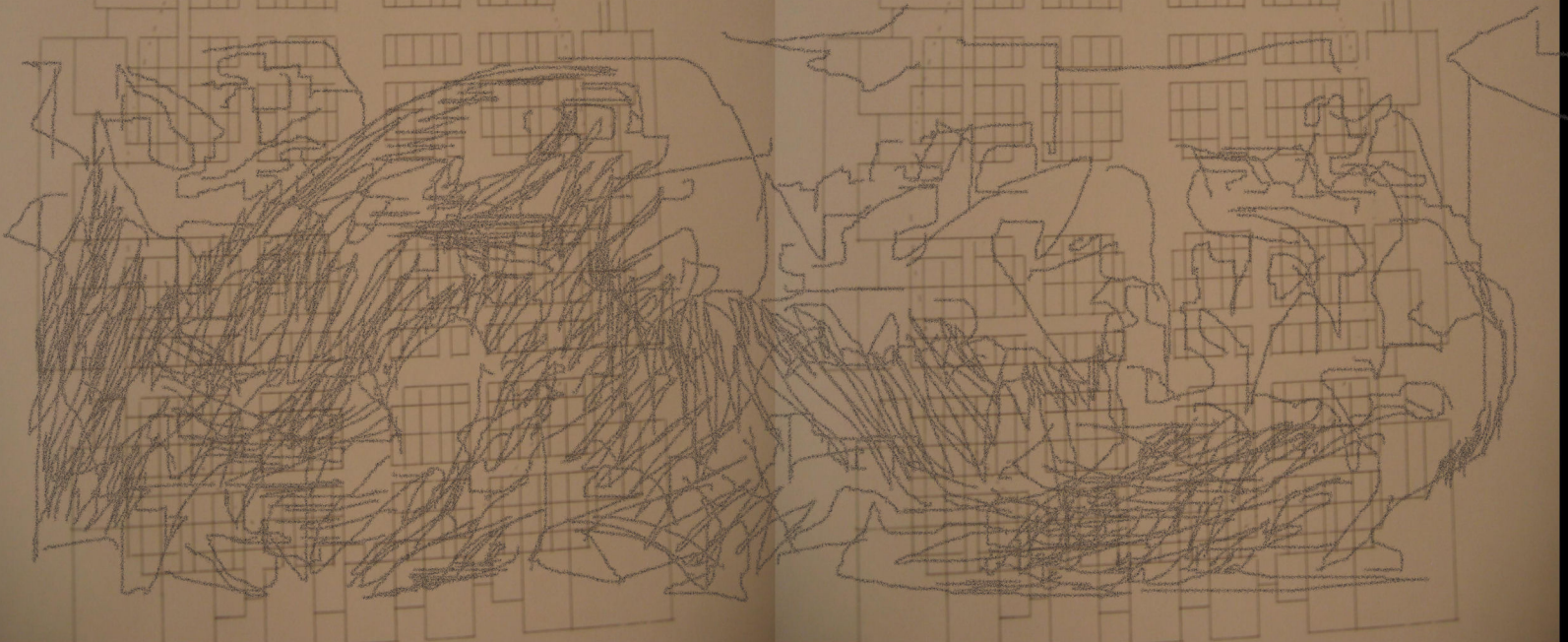
vectors: this/relating to that studied to an evolving intent-incorporating an abstract assimilation or intersubjectivity. Perception not about, but actually nature. In first state an object is a concept moving past intuition from thing to a manifest in comprehension around multiple levels of experience, narrative, point of view, and finally embodied form. Embodied form, subject become object carries the echoes of psychological distances and displacement relating zero and chance. Space as a poetic is that which is called forth, and that which is created. The creative remains inexplicable.



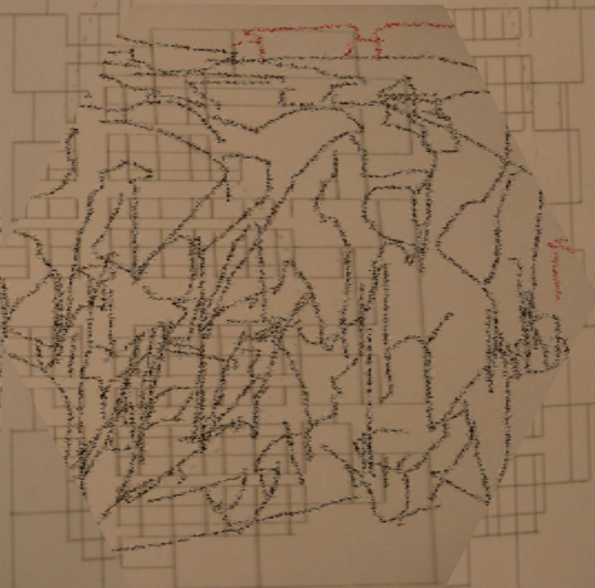
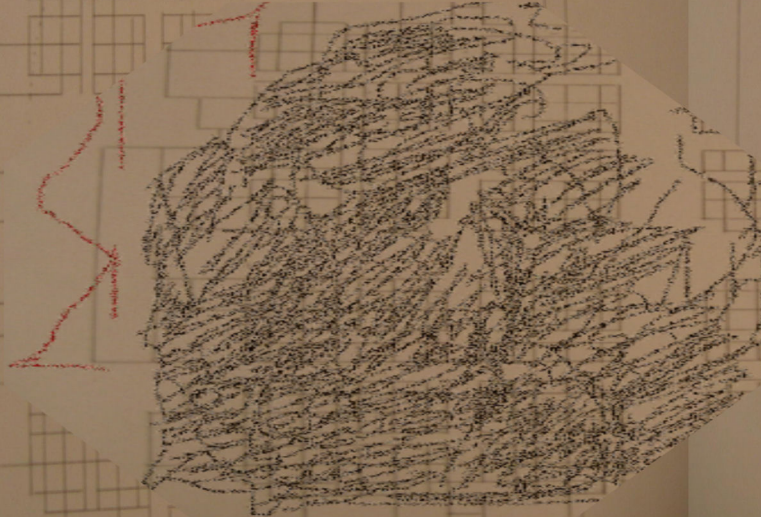
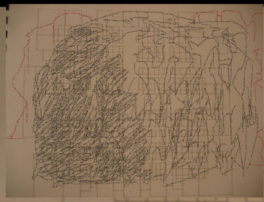
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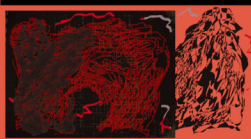


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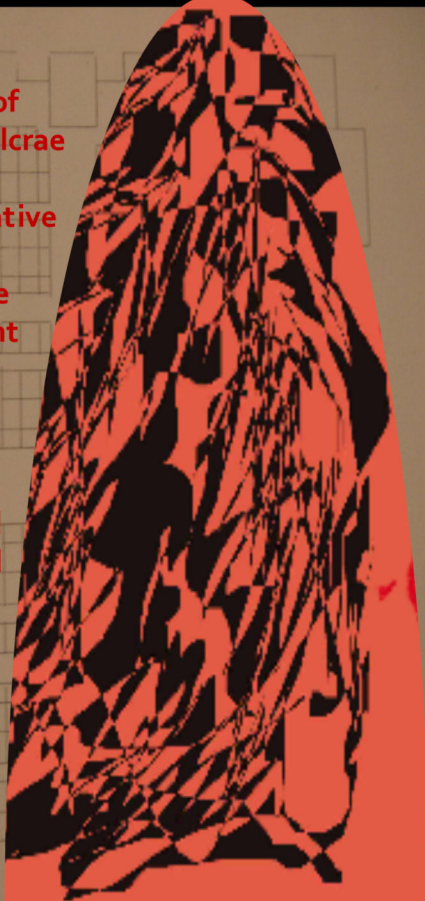
Antinomies anew: paradoxes to perception necessitate in art experience a multiplicity of agency: artist and viewer become the simulacra of interperant as their interposing separate from testing the cultural regime to a facultative testing in the configuration of art -reality.

Paradoxes: nature and artifice both creative

- > the simulacra of readings create an operent
- > drive in artist given over subtracts pathos
- > mimesis may implicate engaging reality

thus also an introspection of selecting experience

- > In general: the statement enters the world thus :model- artist and model, therapist and patient, system as model
- > "essentiality": strangely distateful- open to feminist and Nationalist critiques.
- > Art provokes trauma ie the semiotics encouraged new life while being motivated by the paradoxes, duality of reading. Is intersubjectivity possible? Where is form?



Hmm,,, lets try that again... the general idea constructing a visual rhetoric is meant to be developed from the article I submitted to Tracey publication as worked out exhaustively on this site through which aspects such as underwriting and overwriting via stripes and buttons, subscripts, superscripts, cross indexing, extension of details in space and general strata of morphological strata upon media using media not purely but as allegory of each other built to recover intuition as the architecture of an open space and intersubjective. These terms of the article are meant to rebuild my website so that it functions as a mediating archive of that which it projects and builds site upon site.

This first realization then compounds to a sense of archaic form, that cave art for example in which figures upon each other have 3000 years between show an intersection between geological and human culture, of time as a building element that is space. The cave artists saw the evidence of time in the drawings by which the body fleshes out the visual field to stream and comport, figure ,and configure experience itself. The discovery then and now is that architectures of perception are the imperfect mirror of representation and configuration which build dimension not as indices but the "mysterious fluide of life"

In the drawing below I have used an archive as background, and it patterns or tiles to show a stress between organic nature and pattern "needing" the dynamic I configure as the foreground elements which crossindex each other: the photo drawing rhetorics that relate pencil, intaglio, and a virtual brush whose wet and dry look is completely metaphysical are the mode here of recovering intuition as the open space of architectures.

..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

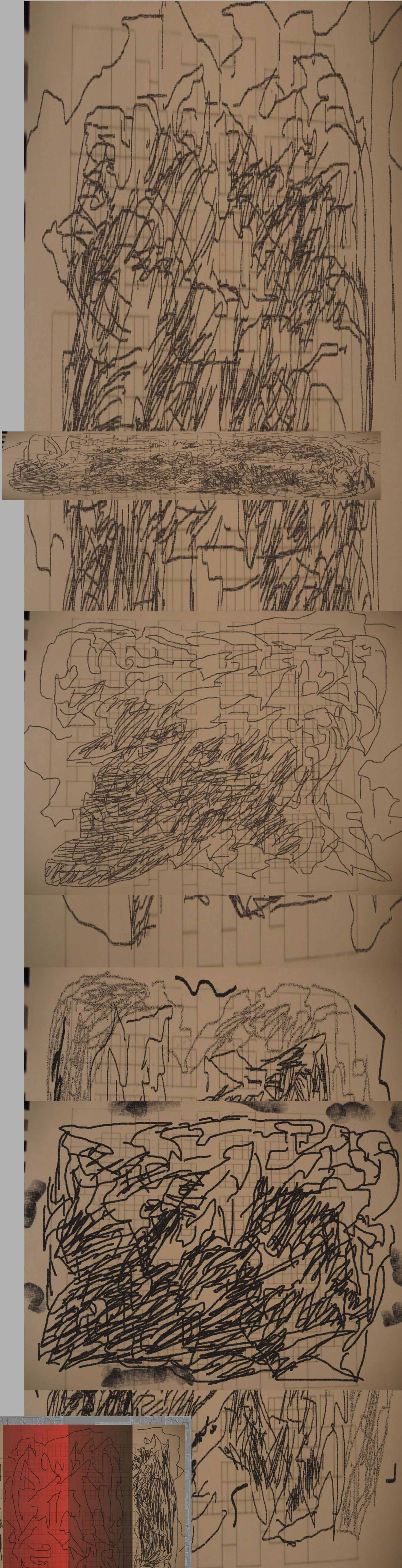
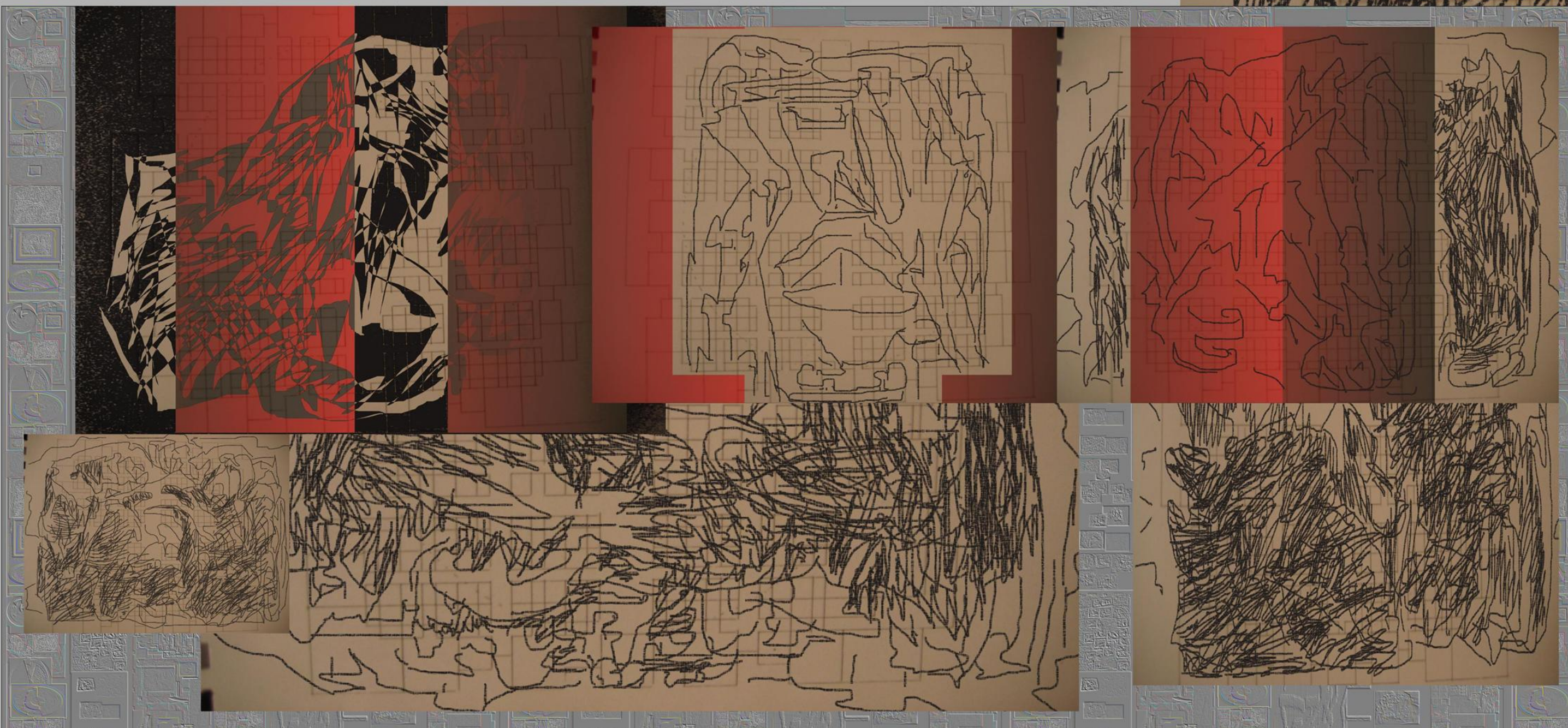
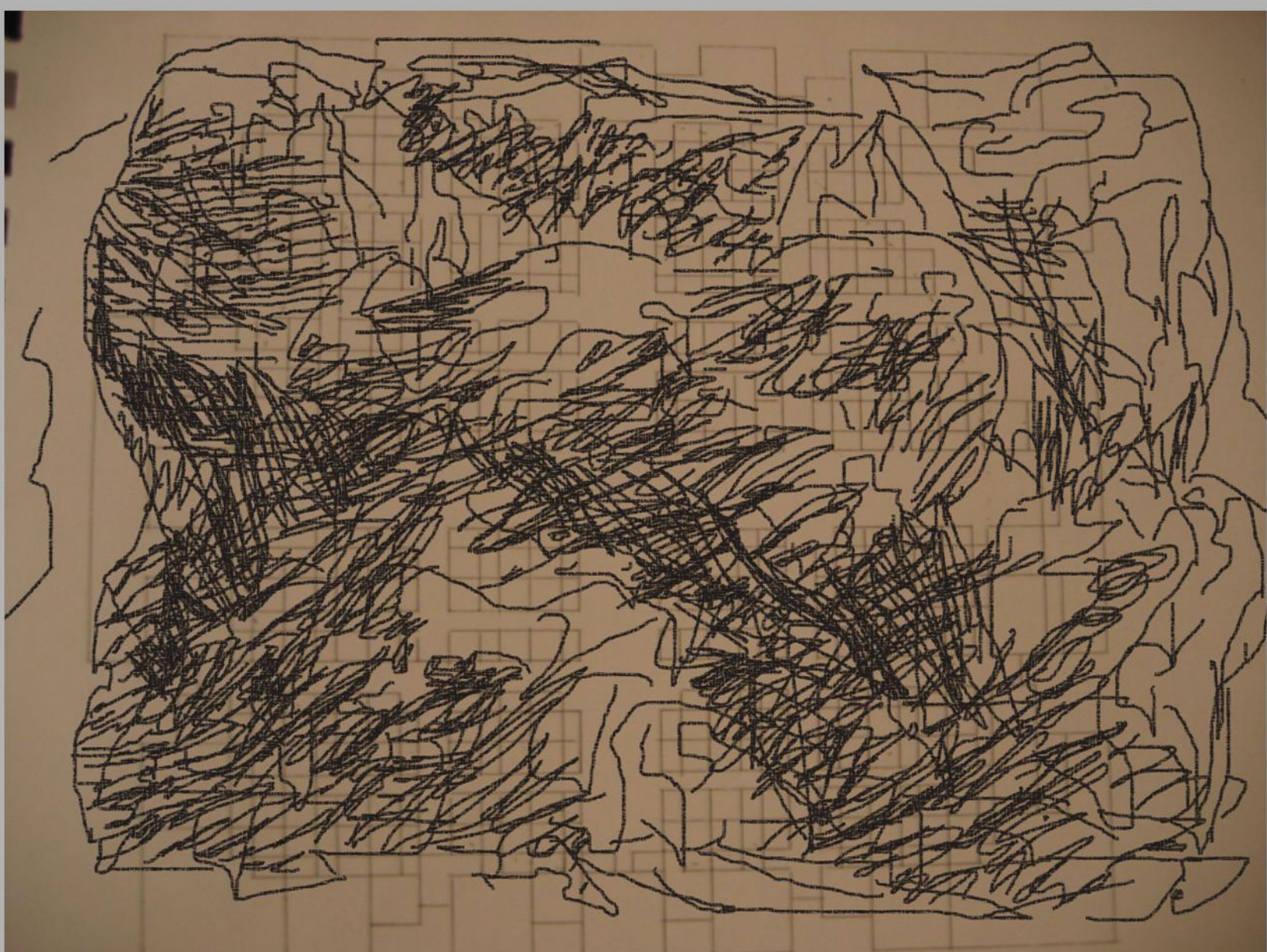
Experience

Consciousness

Enantiomorphic

Representation

Configuration



Intrados Ingress: preliminary notes for a Balduccino

The Balduccino or interior architectural bridge formed on the idea of a canopy was given over to Bernini as his challenge at suggestion of his drawing mentor Carracci. In our day the bridge that occurs to me is that between the stages of the Philadelphia Museum: ie the unit housing Duchamp's Glass and across: the Rodin building housing the Gates of Hell...what are the reflections of one upon the other that initiate a bridge between the contrasting ideas of what a "model" is: in Duchamp's case an identification to Davinci in terms of the mechanics of nature reflected on through human art ontology and in the case of Rodin the tableau of his commitment to a chain of art signifiers given he only sculpted because too poor to afford art materials, formed his early drawing reputation on architectural drawing, and turned to dance as a model, all the while in the spirit of synecdoche, embracing the idea of extending the detail in space whereas for Davinci the "abbracciari" or embrace of manifold was spatially cohesive in its allegories. Rodin was in the spirit of syllepsis, a touching upon... in both cases nature as a model encounters the divide perhaps between modelling and carving, for Rodin the preferred fluidity of clay modelling was in the spirit of Nature as Goddess, a sybillic voice in the variation of art materials, and the differences between things as Matisse put it in his Notes of a Painter... Duchamp's use of industrial tools emphasized carving and his relation to Brancusi as a kind of spiritual mentor. At a time it may have seemed that Duchamp was anti- hand and Rodin all hand... but encountered over time Janus blinks and Duchamp seems very connected to hand culture....drawing...

Drawing in the sense that Pound suggests in the phrase about the wave running both ways in the seagroove (the wave itself and the gunnel which according to the poem was in a state of metamorphosis thanks to Dionysus) running both ways meaning a mapping, just as taichi maps calligraphy and calligraphy maps physical joints and origami maps the implicit diagonal that supports orthogonal structures)

In the space I use the groove is the computer arc or loop, as a kind of link to the human reflex art and in which drawing occurs to a space that compresses not by cutting by compressing or scrolling... my drawing forms are allegories of drawing itself, by using joinery forms adapted from archaic Asian timber framing and its elaboration to complex detailing as in brackets...the "bracket" is then a visual pun on deconstruction rhetorics... this sense of nature as mechanical within an allegory encounters its antinomy of nature yet then again a metamorphosis within encounter, in which encounter is perception and perception is not secondary, is not an affect, or an apperception but is the form of nature itself... the realization thus having of necessity a fragmentary quality due to the necessity to select a supporting scale of arrival for the morphology, the topology, the topography and the self collection of the consciousness.... As it runs both ways through the sea groove...." Of sea half earth half firestorm whirlwind"... in other words the knot is the map of the stopping motion that sharpens the knife...as Ockham would have said save for second thoughts...

Intro to Topographical Chiasme:

Lacan's own status as an anti philosopher (As Badiou says, "not to be taken lightly") resides in his own dedefinition of philosophy: his identity with discourse, and the discursive threads of Democritus per an atomization that resides in chance events brings those lines of usage, of virtuality discovered upon nachtreichtheit or temporality traced upon usage now dialectic and different from the Platonic model which models by pointing towards an ideal suggesting parallels in experience. In contrast , through Wittgenstein a different version of what pointing means, not towards meaning as a definitive nor associative within the context of a continuum but taking up the threads of usage and context becomes a model for turning things upside down and accordingly Lacan's discourse towards the polymathie or diversity of experience out of which the Greek cosmos at least in the case of Heraclitus was able to generate the idea of randomness, "random sweepings as the fairest order" Lacan's mathemes or the verbal use of mathematical crossmultiplying to generate the conditions of unity specifically pose the inversion of Saussure's directive within sign and signified as relating forth information from the subconscious, accord to Lacan's inversion the subconscious instead forms the signifiers. The use of the ABBA theme is in rhetoric termed "chiasme"

In the archiving mode I create in these works I use a block of 4 distinct elements that similarly play with the diagonal as a symbol for space....

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Rhetorics as The Other of Ontological Realization (Poetics and Poiesis)

Lexical (Merriam Webster Online Dictionary)

“of or relating to words or the vocabulary of a language as distinguished from its grammar and construction. 2. : of or relating to a *lexicon* or to lexicography”.

Observe that :Indices are lexical

Antinomies posit simulcrae.

Accordingly rhetoric find paradox where positions outside of semiotics search fallacy. The two use indices differently, the first by displacing strict temporality to embedding of approaches and embodied form as the torus or self mapping of the uneasy difference between configuration and representation. The latter, or ontological realization is uneasy to accept objective and subjective transposal as oscillation only and would state more towards a flux that has moment.

It is my concern to elaborate the constructive difference between these approaches without losing the momentum of rhetoric- pathos, ethos , logos or more available expression , context and discourse. Rhetorics are the manifold meaning of creative approach outside of grammar, thus trope in the dual role of program, of innovation “expect the unexpected” in which variety of approach, identity, time, narrative level, create the sense of scale as when for example a detail stands for the whole and itself may be extended into contexts (synechdoche) . Another example, chiasme or cross indexing, ie abba as in the mathemes of Lacan reversing signification over the subconscious to subconscious relating its signification give the verbal version of mathematical “unity”.

That “the conditions of experience are simultaneously those of the objects of experience”(Kant) gives a moment of ontological transparency and the potential reflexivity of the famous apperception. This means potentially that meaning can be recovered to intuition through the chain of signifiers between a thing as a temporary concept to its elaboration as an object and then subject.

The value of rhetoric, which is the value of poetics, is that of language as a gauge into narrative levels of abstraction relating point of view to plane of consciousness through conditions of approach rather than temporal certitude of identifying situation. The latter simply is not possible because the matrix of identifiers is in their space miscible and a realm of psychological colloids. However if origins cannot be recovered, i.e. “when” was the Renaissance?(Deconstruction was greatly abetted by the realization of some 13 or so “Renaissances”) never the less the needs that can be identified show the dimensions of space which we use.

Max HeadRoom Revisited of Apokoinu Construction

Diagetic and mimetic morphology are vectors of the topography of trope as alternately program and variation in which qualities yielded of comparison and contrast approach the moods and modes of identity along the lines of usage. (virtuality). The information architectures of phenomenology relates perception as a self modifying simulcrae upon vectors, lines of approach, and usage of available dimensions as they become the transport of others, and still yet others which in so doing they conceal (transgression) To this degree vision is visuality, and as such a speech act in which the simulcrae and consequent embedding of narrative levels of abstraction are qualitative junctures between the clauses of reassessments within consciousness, the acceptance of space upon poetics to come... a mix and scattering...("throwness"). (the subconscious) arrive at the exigencies branched of potentials (contingency)

Simulcrae are born of antinomy, contrast of form in world formed in mind as a transparency and reflective condition with the manifold that removes specific context to indirect experience and broadly: culture.

Vectorings of qualitative assessment source their motivators inside and outside the specific object through the syntax of temporality relating as much as is known to what can be known in an open proposition upon the intuition of a thing as object and object as subject within the domain of qualifiers and quantifiers. Achieving dimension involves a jarring of the field and its streaming that quests the very dimension concealed by the building of dimension, point of view or sensation, line of approach, plane of consciousness, collective consciousness; thus a double shell of temporality, that which is according to issues of identity, and the perception which in its forming reflects the system of form that evolves to support perception, (nachtraglichkeit or double hermeneutic). The many ways of touching upon a subject (syllepsis) and the branching of possibilities into a morphic whole (apakoinu construction) are a multitude of comprehensive modalities and moods (abbracciarie). The personal rationale of selection (juoyssense) is an Oddyssy into interpersonal intertextuality and discursive polyphony of intersubjectivity at a nexus of interdisciplinary markings of available contexts. Vision is visuality and hence vision a speech act through which chapters of field in flux and conflux over and beyond the oscilation of a subject object transpose are trace (paranomasia) of spatial extensions (synechdoche) whose contextual equipoise of varience(spin/enantiomorphic) may stagger syntax, (anacolouthon) in a misenpage of media connotations in which the plasticity of language and elasticity of language engage multiple forms of expression as evidence of sensibility and sociological satelites sustaining view (semiotic niche) and in these polyphonic voices (diallage, ennalage) state not only that which is but refer to what is not as codefining(horismus n(negative definition and litote (negative of the negative).

These psychological colloids arrive in psychology itself as a representational rhetoric in its attendant vocabulary of exigency , through terms such as slippage (Freudian slip) throwness (existential state), over determination(metaphor relative mentonymy in chain of signifiers) and transference (conclusion to speech interrupting the subconscious)

Note: Max Headroom was character in movie who was a television reporter that used subliminal clauses which literally caused his viewers to explode. His crew killed him to save humanity and replaced him with a kind of controlled clone and computer with strange memory due to computers very brief infancy.

Apakoinu construction refers to a word modifying two clauses in a dual mode as in weeping of bandaged wounds of yesteryear and memorie's veil of tears...

Mirrors within strata<> that the objective of an object forms the subject as a preposition short of “preposterous” where it extends dimension to recover intuition of necessity a transgression thereby and therebeing of necessity forming contingency on the conceits by which dimension conceals dimension; and is then by art the poetic and poesis of sense embedded sensibility as in effect the threads of the bow(bios) and the lyre as the dimensioning of a “ball of string with hidden noise” ,i.e. the ball of wax at a remove. Remove/: Allegory-> expression through displacement become extension given the string of signifiers is not a codex but a palimpsest metamorphosis referencting the morphology topology and topography as a spectrum of visual verbal space>< “The fairest order (kosmos) is a heap of random sweepings” space is a mix, metaphor , metonym as allegory mix the conditions of a heritage recoverable only to intuition: cosmos =bios...

More than notes on Quoting Caravaggio

Tracing Underway: to Quoting Caravaggio: Caravaggio in Italian are cognates of Cara (sara) as “beloved” and Vaggio as being under way (root therefore of vagina). Tracer, like quote, means in the French aspect of the Romantic languages the state of mind one is in while drawing and the Title quoting Caravaggio has addendum of Preposterous History in which the Pre- and Post element of art history in their Janus connotation looks into the authors interest in double hermeneutic or nachtragelichkeit ie the temporality of creative production as it reflects upon itself. Within the book movement in mind and matter as dimensions shaping visuality are a speech act bridging semiotics and phenomenology is posed the still born element of imagery presented in the myths of Narcissus and Medusa which for Caravaggio seem to have been imagery to contradict in his names sake.

The book chooses the tact of relating the difference between oscillation in the Berensonian sense of transpose between subject and object transparency as contrasts with the Baroque sense of a manifold in which mood and mode embed a broader conflux of metamorphosis not just in object but in realization itself as dimensions built by consciousness: pre-consciousness, and subconsciousness. By this I mean the chain of signifiers which extends metonymy beyond metaphor, and in this Lacanian sense discourse has the character of subject, dialectic that of object, in the threads of virtuality that build around issues of identity usage and being, pathos dialectic and ethos.

Caravaggio's first name, Michelangelo then gives another cast to “Cara”, the quarry in which stone as reality meets metamorphosis through art, staged by the specialness of the Cara quarry where all white marble comes from and is shared over artistic production.

Just as the first mark contains the morphology of all that then develops as was the Chinese painters belief I tend to believe the first recorded words of Western philosophy contain the potential of a considerable chain of signifiers . Such as these are morphic to metamorphosis and a developing content which has a topology distributed over both the differences of form evolving from binary to polyphonic combinations . likewise consider transparency(subject to object oscillation) and opacity (manifold of embedded experiential horizons) of perception at the nexus of phenomenological and semiotic simulacrae . These architectures of knowledge gathered upon, represented and build upon the senses as a configuration now a topology of the temporality of realizing new potential.

Anaxamander:"up along the lines of usage they pay penalty to one another for their transgressions."

Psychology, as a representative rhetoric carries many contemporary realizations into this phrase, the concepts of "slippage" and of "transference" for example refer to the irruptions of the subconscious in the first instance, and the blocking of it in the second. The Anaxamander phrase posits usage, or the metamorphic contents in which meta levels are precisely, transgression. The rhetorical term "contingency" meaning unresolvable state or better... suggests potential is a turn of phrase that means time that experienced as distance (within transformations) is different than time that is stated between points, that is, motion in mind and world, which drawing so well represents is not an index of a continuum of imagined points and by extension linked "points" of view that become planes of consciousness, but rather in their motion are always in extension, just as the subconscious is always in flux.

"Penalty to one another " pairs transparency as in the Kant formulation" the conditions of experience are simultaneously the conditions of the objects of perception" In contrast and within the opaque topologies Smithson intuits: "All language is a collection of sites". The "collective", - that which is already in motion is falsely interrupted by analysis if analysis insists the scissions it represents are the mood, for they are only mode. A plane of consciousness is not there for a bounded moment but rather also in motion, and rather than an allegory of numbers belongs to qualitative parameter. For that matter, number also , arguably also really in motion... as in the measure of space per atomic densities as probabilities of untrackable motions.

The track and trace of subject to object in the case of psychology (ie Lacan) uses the subscripts and superscripts of formal logic to compare a statement or state with the usage of consideration that belongs to its now temporality... the relation of sign to signifier that Sausseur stated as signified of the subconscious was inverted by Lacan as Subconscious instead the generative state, a kind of verbal cross multiplying or per rhetoric"chiasme"- crossindexing . (As an ABBA motion for example in Heraclitus: uncomprehending they hear like the deaf, the word is their witness, absent while present).

In the drawing below I have borrowed instead, the topology of the Iching to indicate motion through mind and matter via the morphologies of metamorphosis as topologies of creative temporality and the distances created within which arrive to another kind of time which is that of the object generated realization of a new potential which returns intuition.

..... IChing Etch-
ings:

Movement

Mind

Matter

Collective Mass

;line of approach

Plane of consciousness

Point of View

Elasticity of logic

Plasticity of language

Vectors of transference

Embedded context

Embodied form

Experience

Subconscious

Pre conscious

Trope

Entropy

Aporia

Semiotic niche

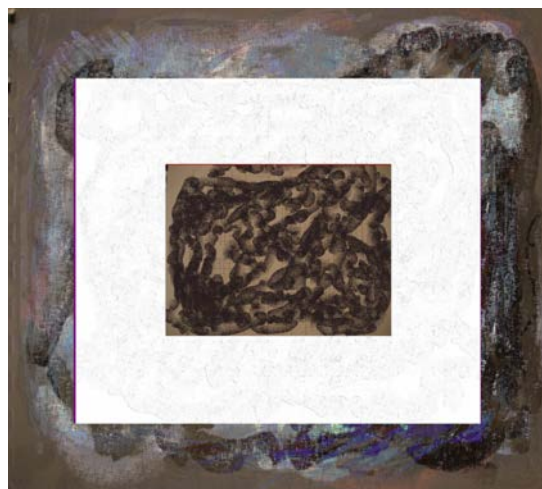
Experience

Consciousness

Enantiomorphic

Representation

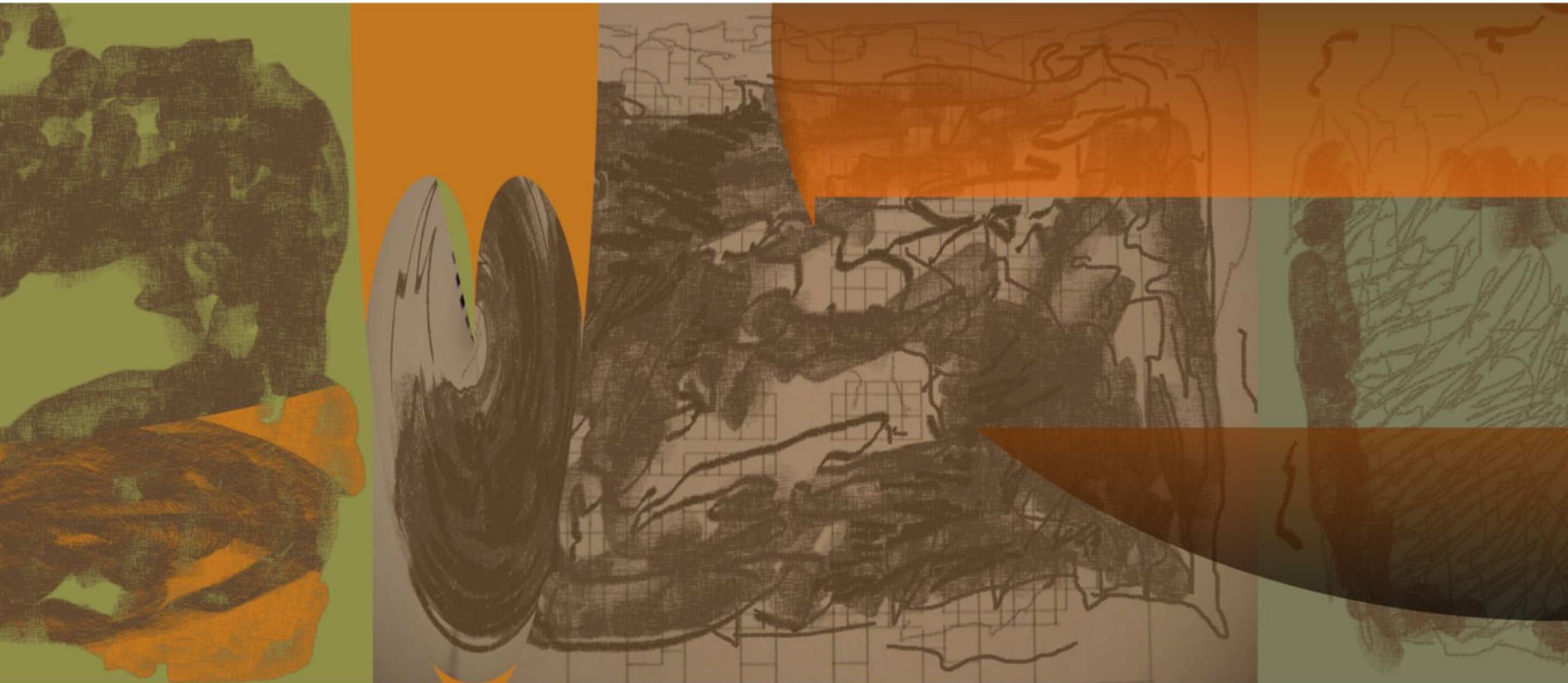
Configuration



Satellite of Cyber Drawing

Poetic's of Drawing Abstraction

Edwin VanGorder

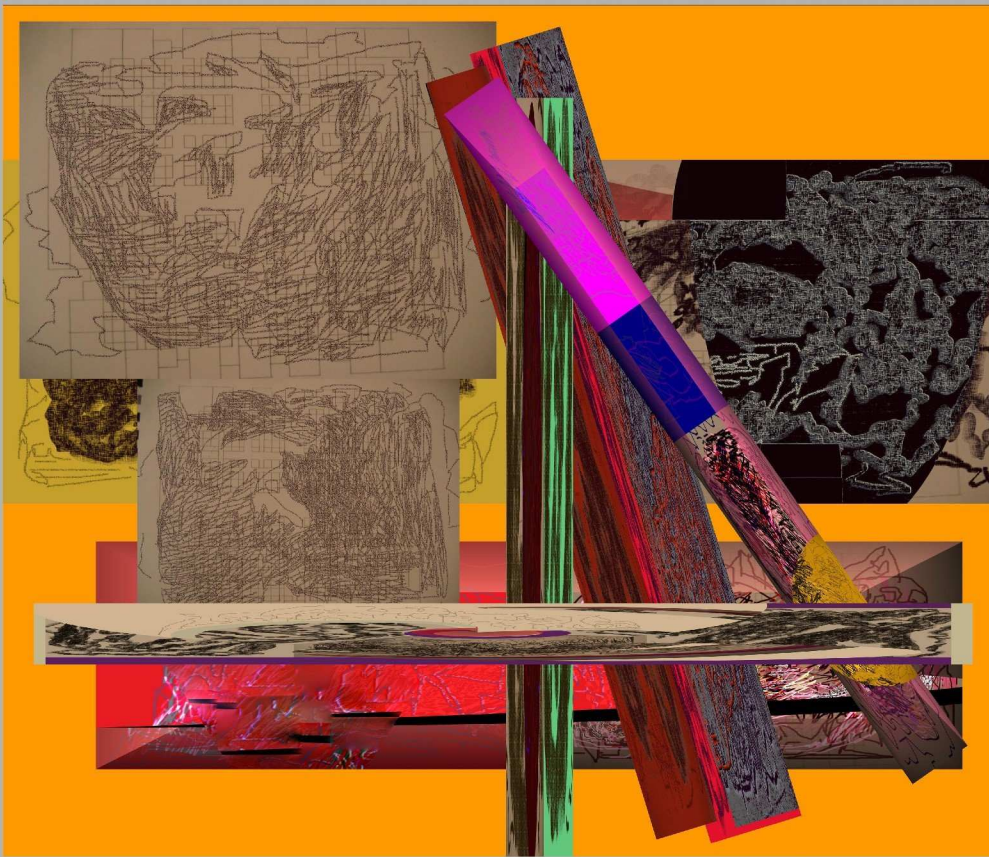


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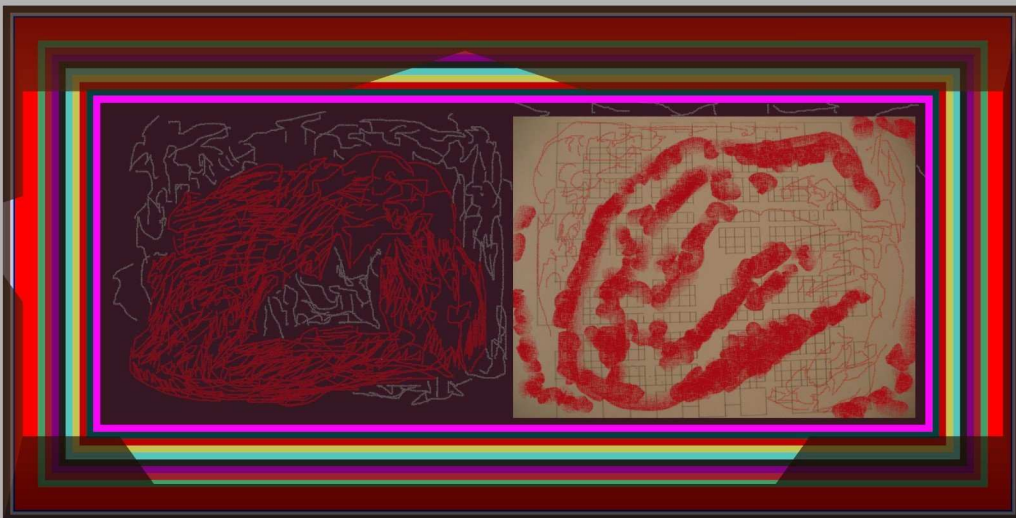


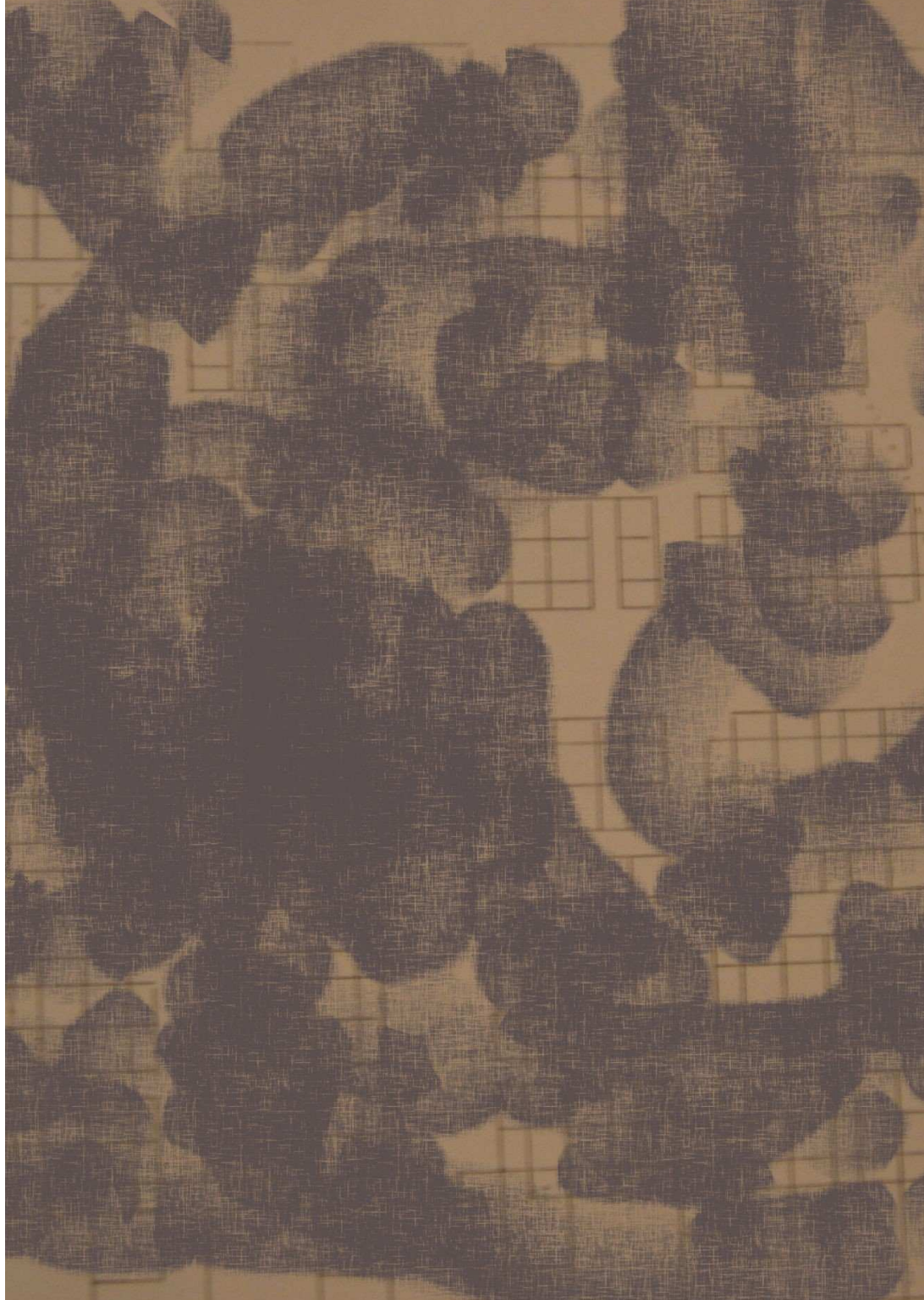
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Map





Morphologies

Rhetoric as configuration relates to the psychological of philosophy in which the perception builds dimensions as it goes along.

Perception goes along sympathetic strings and associations which motivate identification into an embodied sense of form.

Form is an invitational rhetoric: it invites the imagination to configure a point of view towards intersubjectivity: the personality arranges a riddle of connections which emphasize within each other the variety of moods to a mode that spread and imbue visualization as a process of becoming, of coming across, a morphology of metamorphosis between states of identity.



The Structure of the Eye Is the Structure of the Mind

: Chiasm-nerve chord branches and image splits to
Different halves of brain to be cross indexed,
Enantiomorphic(imperfect mirroring) mirrors

Of Smithson, rhetorical term per usage:" the word is the

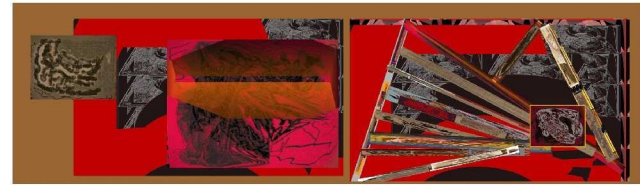
ess, absent while present" You see Queequeg in the crosstrees a palindrome quincunx

iasm... "matheme" verison relating semiotics from Sausseur to Lacan

fied/subconscious: subconscious/signified{ mathematical cancelling}

efore not an index of left and right halves of brain but complex integration patterns

ich body regions are the sites of intuition:"Monads" : embodied form.

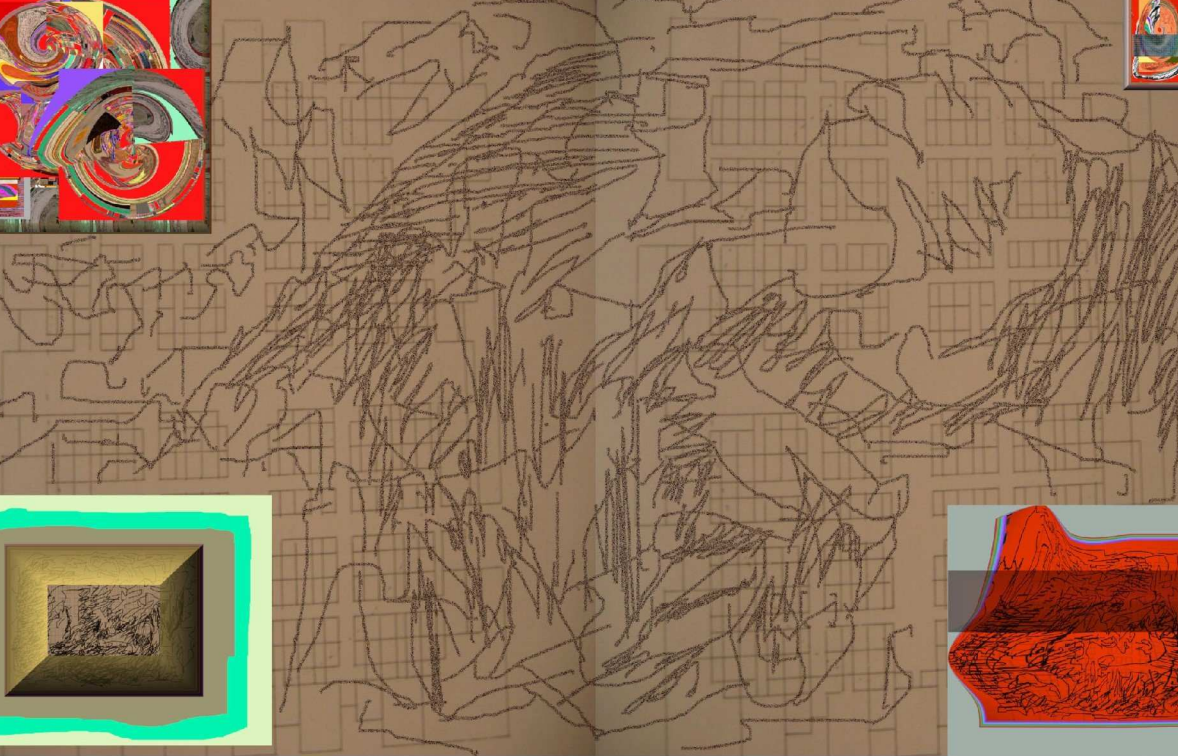


Simulcrae

Antinomies founded on dualism: that the statement enters the world may resolve on the quality of entry, how things become and how then morphology distributes over topology over topography as psychological colloids which fate immanence to transition.

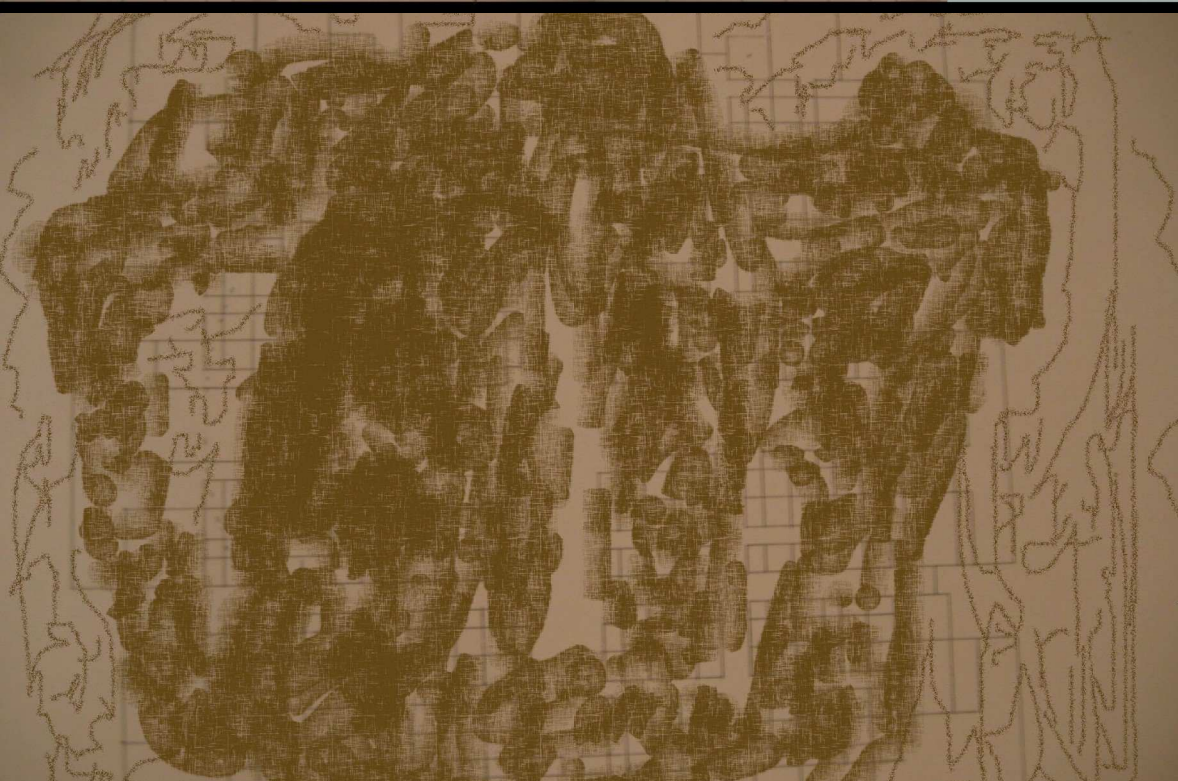






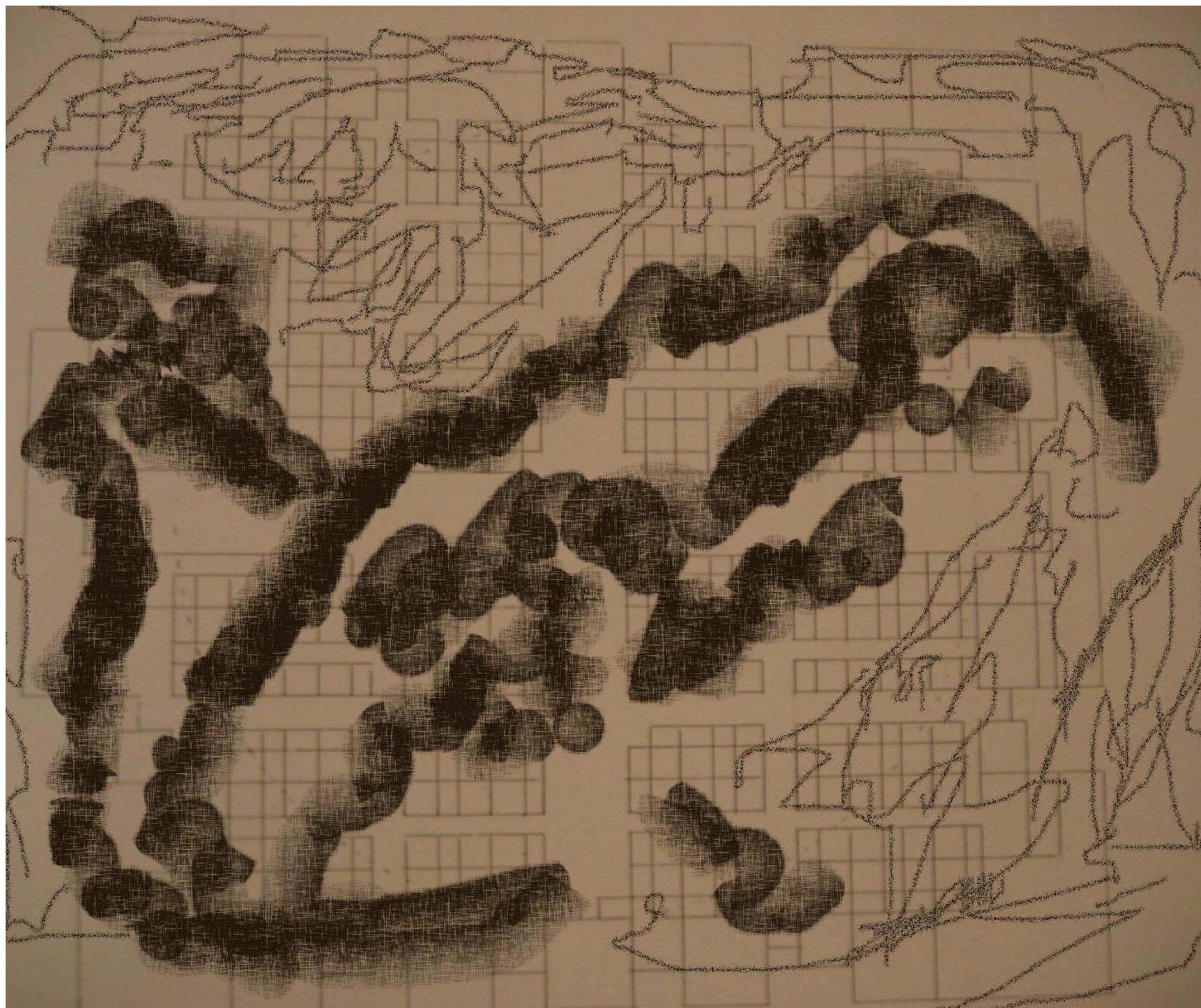
Embedded sketchbook

Buttons Cyber Sleeve

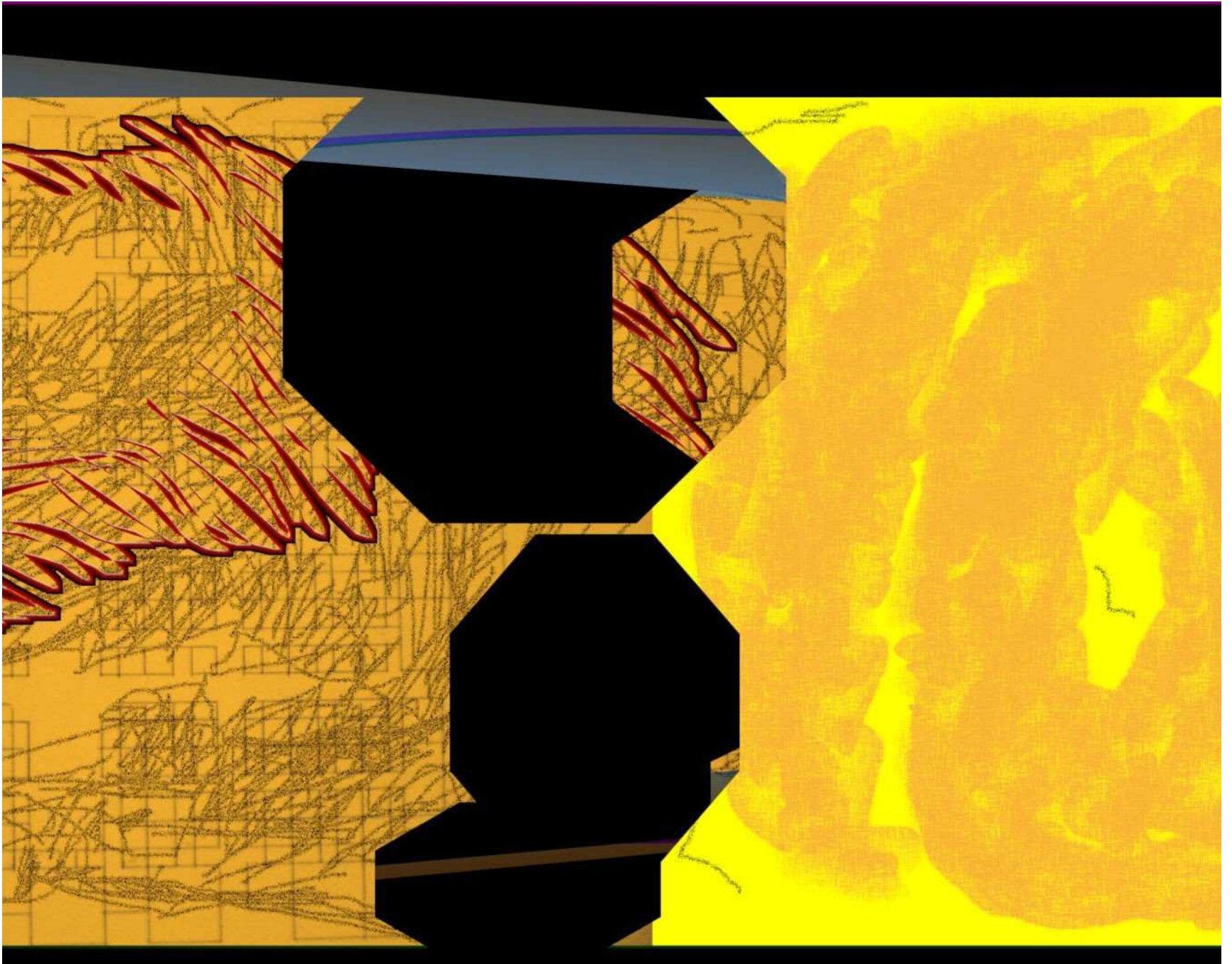








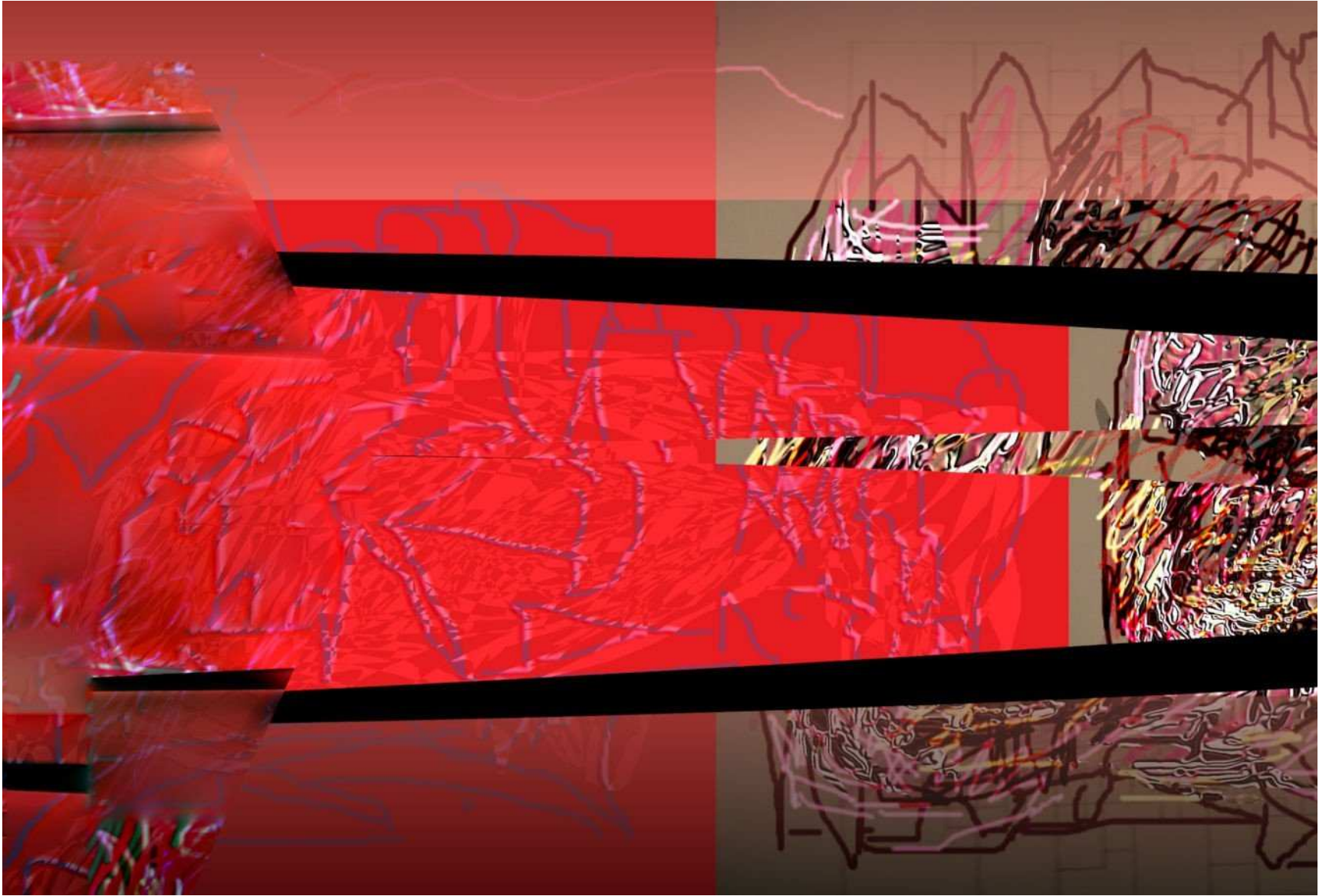


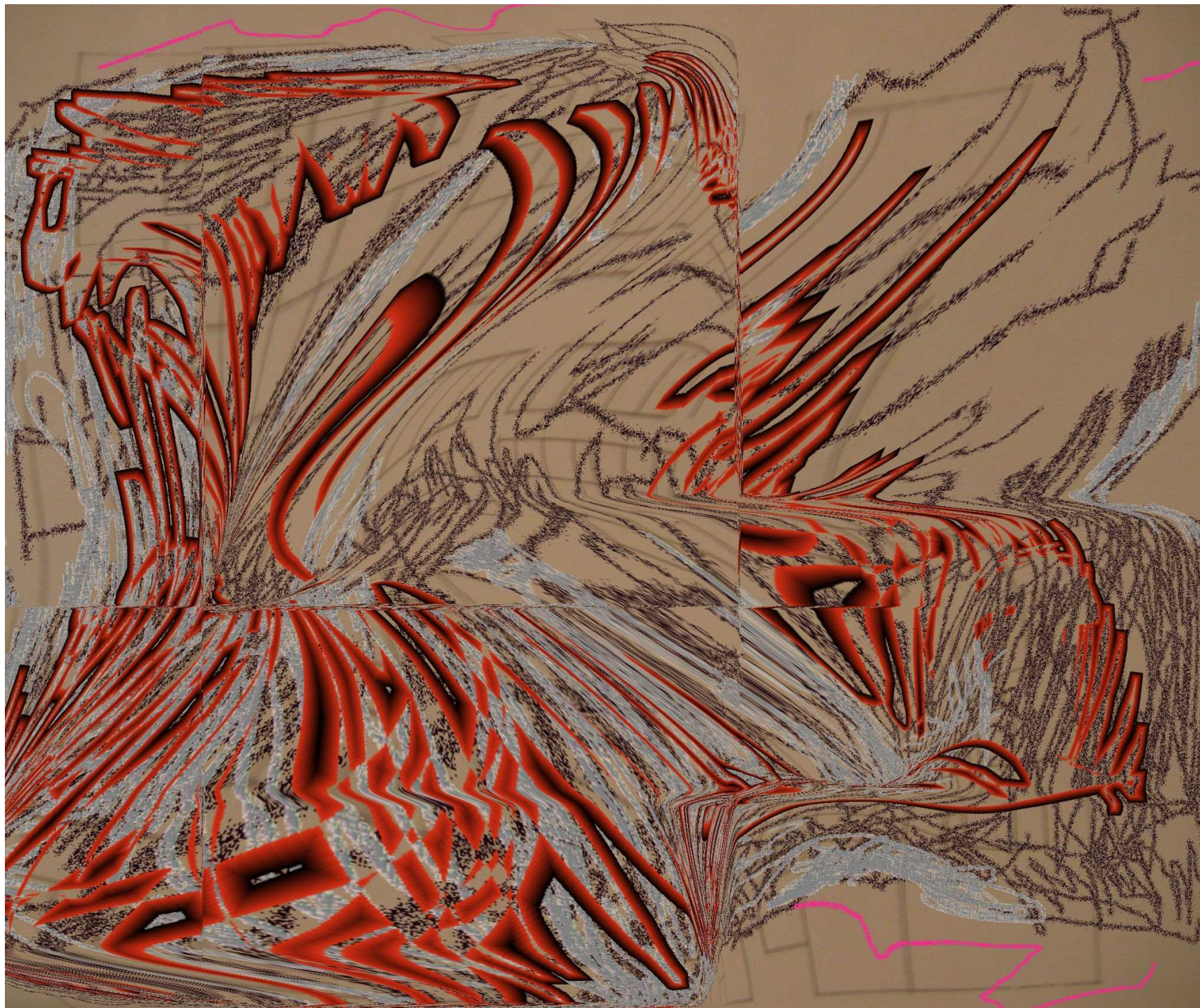


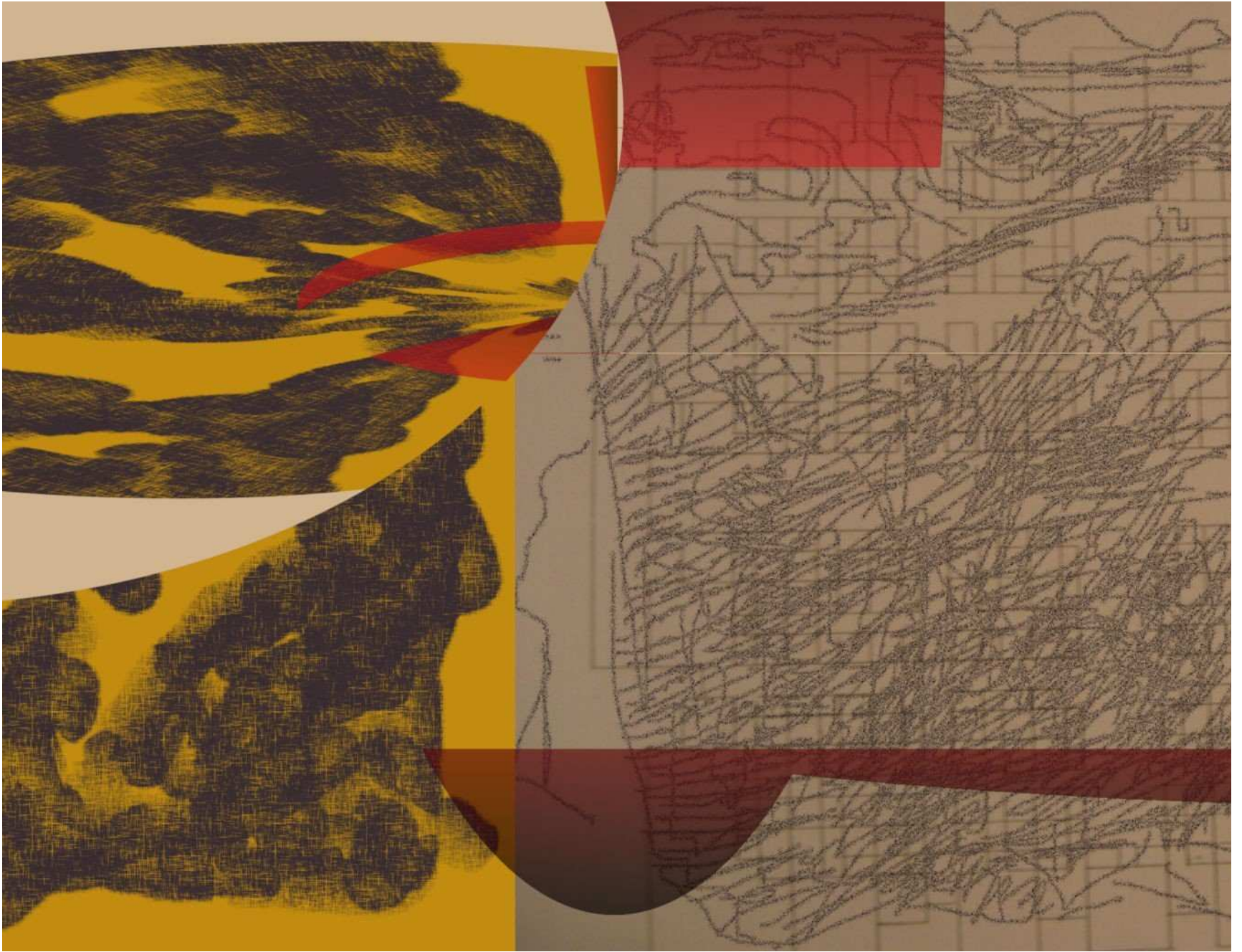


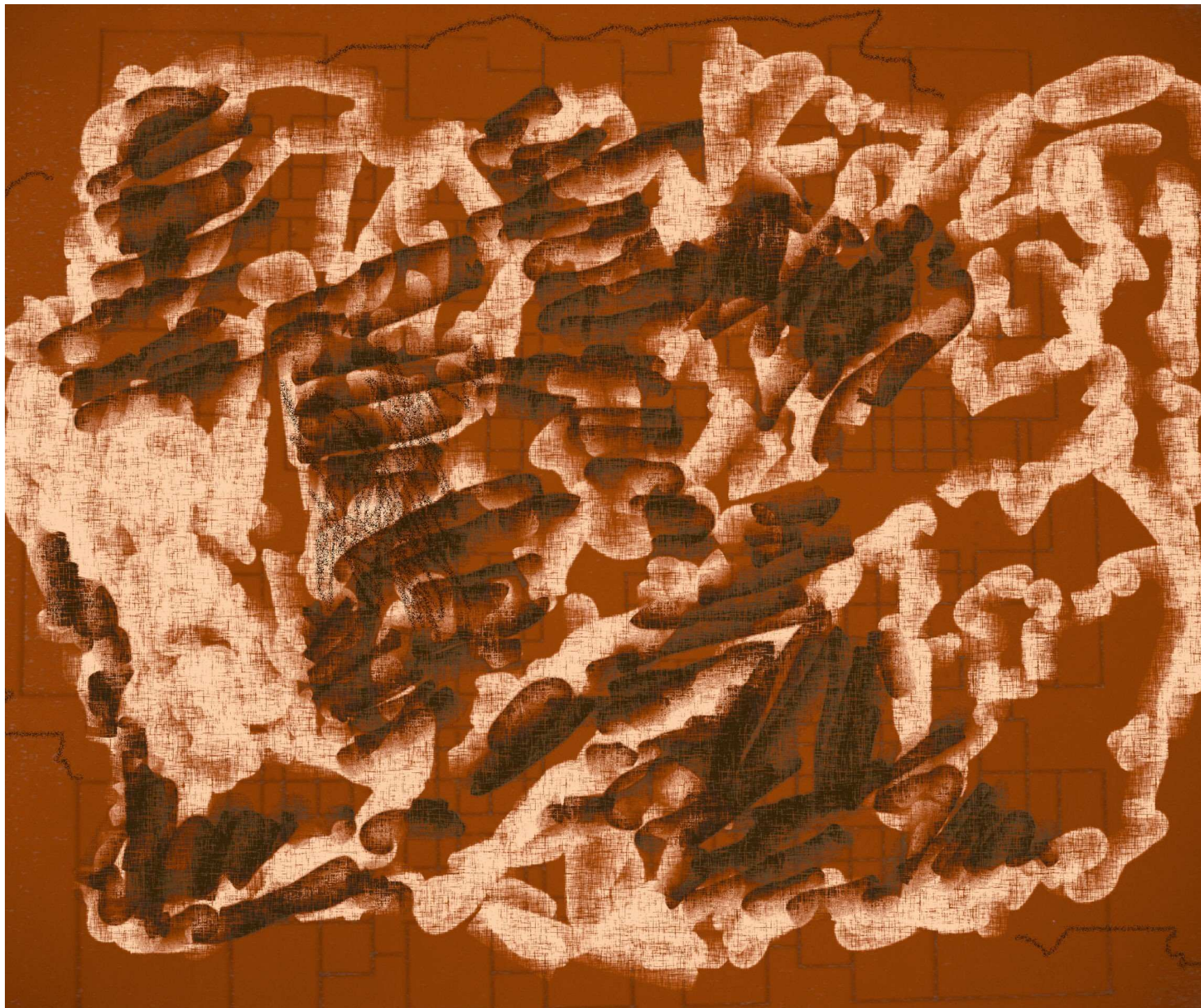
















EDWIN VANGORDER: ARTIST

Trope and Entropy

Trope and Rhetoric As Palimpsest Towards Contemporary ART

Edwin

9/21/2014

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Independent Artist

Tags: Drawing &Philosophy/ Semiotics/Art Ontology/ Cyberdrawing/Rhetoric

Antinomies posit simulcrae. Accordingly rhetoric finds paradox where positions outside of semiotics search fallacy. The two use indices differently, the first by displacing strict temporality to embedding of approaches and embodied form as the torus or self- mapping of the uneasy difference between configuration and representation. The latter or ontological realization is uneasy to accept objective and subjective transposal as oscillation only and would state more towards a flux that has moment. It is my concern to elaborate the constructive difference between these approaches without losing the momentum of rhetoric- pathos, ethos, logos or more available expression, context and discourse. Rhetorics are the manifold meaning of creative approach outside of grammar, thus trope in the dual role of program, of innovation “expect the unexpected” in which variety of approach, identity, time, narrative level, create the sense of scale the prefixes any sense of entropy to come.

Trope and Entropy: Dialectic, Rhetoric and Overwriting as a Palimpsest Towards Contemporary Art

Abstract: I identify in this article a tension between art ontology and the poetics of visual rhetoric. This means that the conditions of experience which ontology is at pains to cognize and represent to usage or virtuality in so doing meets elements of the rhetorics. The latter in the moods and modes, temporal embedding and in the embodiment of form to configuration are, taken all together in a state that may be elusive enough as to be intersubjective but for all that retain the echoes, within the art work, of the necessity that was recognized into shifting dimensions of creative approach wherein dimension conceals as it reveals.

The Buckminster Fuller neologism “dysmaxion” as a configuration of the words dynamic, maximum and tension is directed at a visionary new world. Robert Smithson and Mel Bochner in critiquing The Museum of Natural History(Flam, 1966. pp.26-38) similarly take a look at a vision of the New World posing of contingency and disorders in the model of a cultural labyrinth - institution, which essentially is that of colonialism. In a separate article (Flam, p 24) Smithson gives a rationale for Donald Judd which is sympathetic to his own art: stating that there is no room for the subconscious in Judd’s art... the corollary being then that the Museum of Natural History is a kind “room” for the subconscious... as Freud is quoted by Bal (2001, p. 37) “The subconscious is like a man not master of his house” ...

A kind of psychological space for diverse levels of cognitive approach favoring configuration over representation in the sense of a kind of dimension building is indeed the domain of rhetoric and visual rhetoric. Dismissive as he may seem his trademark term “entropy” is his own setting into “contingency” of an artistic avenue of trope in its dual meanings of “program” and “innovation”. The prescient critique of science given by Bochner and Smithson see the program of the Museum of Natural

History as a true oddity in the sense of being a museum of a museum, an encapsulating of a point of view, a time capsule in fact.

John McHale who worked with Buckminster Fuller updated the time line by giving a statistical analysis (McHale- Scalometer.wikispaces) of virtually every aspect of the world of that time. The statistical view of consumption becomes in its way an ironically painful echo...

I believe that Smithson actually worked in the tradition of classical rhetoric and adapted it. A building block for him in relation to the highly rhetorical field of psychology begins perhaps with his interest in Ad Reinhardt's famous engraving of Portend of the Artist as a Yhung Mandala , and Smithson, commenting on the engraving in his A Museum of Language in the Vicinity of Art (Flam, 1966 p.89) introduces the section with two quotes : The Art World was created in 4 days in 4 sections 40 years ago and originally in 404 BC. Today minor artists have 400 disciples and more favored mediocre artists have 44,000 Devotees approximately.”(this is placed in the engraving which is a mandala like configuration of the art world in relation to the broad culture mapped to zones of interaction and meaning.

Smithson contrasts this with a quote of Edwin H. Colbert: “ The immensity of geologic time is so great that it is difficult for the human mind to grasp readily of the reality of its extent. It is almost as if one were to try to understand infinity.”

This contrast of scale between human and geological and human culture is the domain that requires art imagination to speak or experience... levels of cognition, understanding, in short the rhetoric of “pathos, ethos, dialectic” towards building dimension in discourse, recovering intuition in its objects- an appeal to the imagination through sympathetic cords of understanding to both generalize and specify towards meaning must begin with a kind of nexus, a sense of core reality, and the stratifications other geological processes Smithson uses as rhetoric for example can be seen borrowed by Ursula Von Rydningsvaard in her use of fused plywood blocks she cuts into. Yet in the process of working the

mathematical point, the focus on entity experiences dimensions that create a mirroring, and in his enantiomorphic mirrors Smithson essentially show configuration and representation as the imperfect mirrors, for which actual mirrors become metaphor. The evolution of this idea can be seen linguistically in the rhetorical “chiasme” , cross indexing, as in say the Heraclitus statement “the word is their witness – absent while present” As Phillips notes, (course website 2008) Lacan translated this kind of “cancelling” into his mathemes for example inverting the Lesseurian modality of signified/subconscious to Subconscious/signifier, in other word the first case indicating the sub consciousness given form, and in the second giving form,: in the enantiomorphic mirror of mathematics, they “cancel”, one is back at the beginning...

Critique this as “semiotics” which in effect, arriving through the cancellation process that can be attributed to all the Kantian “antinomies” leaves one look for how art poses meaning. My reflection is that art does not pose meaning in the sense of representing but configures it outside of indices pertaining to pragmatics. The mirror (of representation/configuration) is necessarily imperfect, recalling intuition rather than solving it. The difficult assignation of representation and configuration through his personality is the Matisse solution that Cronan notes. (Essentially Matisse simply edits everything out that is not original to his sensibility while he uses a kind of program- thus the double edged “trope” evading “entropy”).

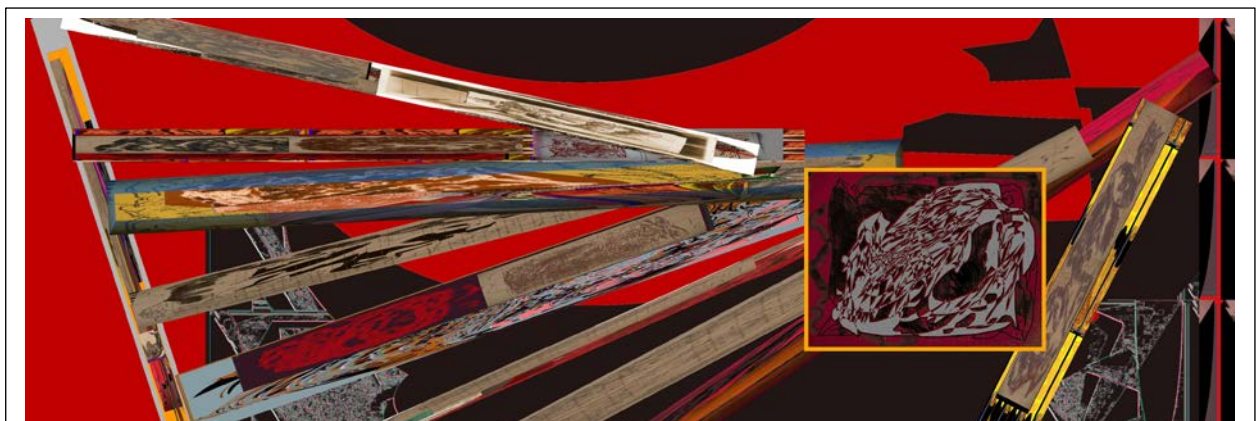
Cronan recalls that Duchamp felt the artist wrestled with the work and then gave it over to the viewer. That the viewer should “complete” the word seems to Cronan overly subjective, but in rhetorical terms complete may not mean finish to a point of view but rather to engage fully and in one tradition “embed”.(Bal, Deleuze, Baroque studies..)- Smithson describes his own conversation with Duchamp he told Duchamp;” You are an Alchemist”... Duchamp...” yes”. (Flam p. 312)The fact that the answer is humorous shows that perhaps Smithson had no idea what to make of it...an alchemy in progress... a

specific instance however of his(Smithson's) interest in psychology as a rhetoric is the in the conversations with Dennis Wheeler in which he goes into "dedifferentiation" (Flam p.207)as interpersonal immersion, intersubjectivity in turn suggests that artist to artist identifications are something he balances with a sense geological time. There is then, in the two quotes he uses the awe of the art world, and awe of the natural world which taken into their natural extension into time and space are imperfect mirrors where the human now all ego, now absolutely non balance each other.

The pun on the word "collection" is structured into the contrast between the collective subconscious as Ad Rheinhardt engraves it and Smithson reliquary like assimilations of geological stoneware.

In the following works I am interested in the psychological colloids of a visual rhetoric that can displace alchemy... or rather, alchemies own alchemy, an alchemist's alchemist...

The first cyber drawing takes the general form of a hyperbolic parabola and creates it out of forms that have been "compressed to create what becomes a species of lean-to in the cyber scroll or sleeve of drawing which in that dimension has different characteristics yet retains echoes of our physiological reflex arcs and cortical integrations within a then neurological semiotic model of media.(Eugini , 2011).



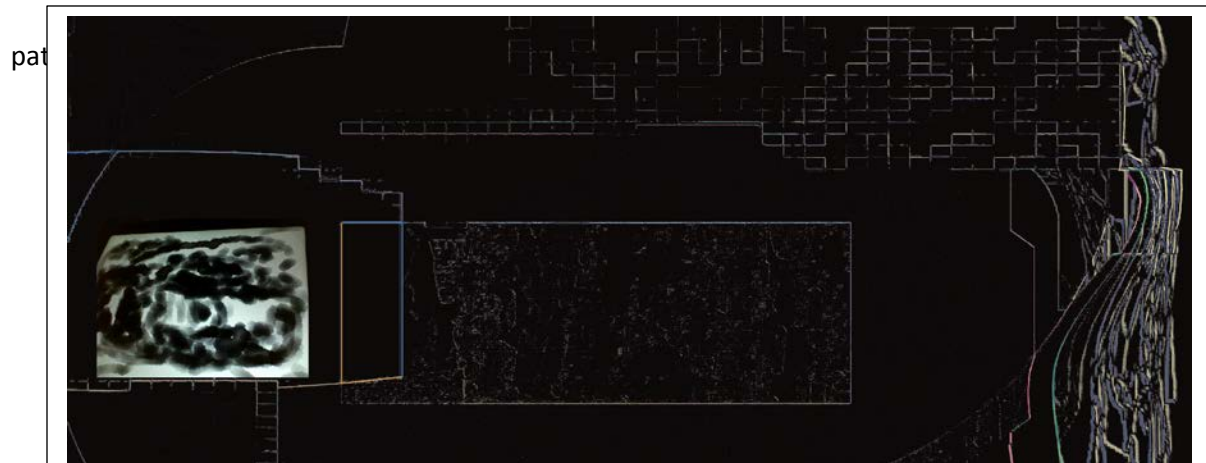
Hyperbolic Parabolic : cyber drawing variable dimensions

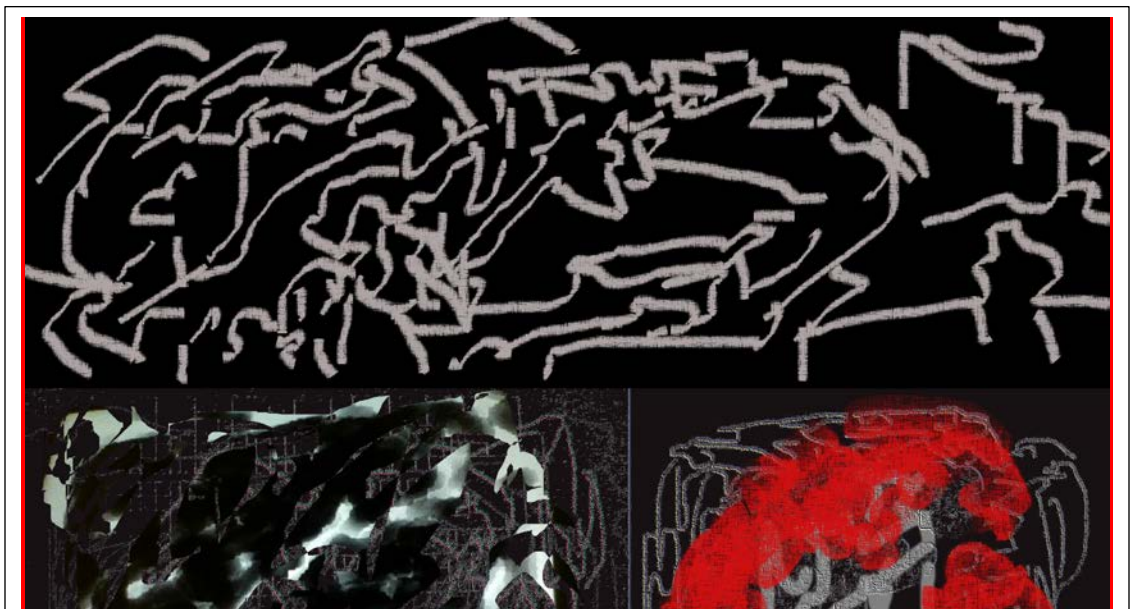
The second drawing is, in the spirit of Smithson, dedicated to the idea of tectonic plates, however the idea has, again, been removed from Geology into the cyber sleeve of virtuality.



In summary: for me the interest in building art dimension, dimensioning experience, is the resource that goes beyond the perplexities of the antinomies that build around duality. The dialogue of subjective and objective, sense and sensibility find in the classical rhetorics of semiotics, ontology, epistemology, cryptology, semantics, narratology, psychology and deconstruction the throwness, slippage and exit from transference that permits through word play dimensions of the subconscious which translate into other media, other "sites", Smithson observes: "all language becomes a language of sites". One would almost expect him to say breaks down into, but he separates from lying and in a sense, Lycee... through his methods. My modes are explicitly different : a total identification to drawing through which motion is identified to thinking, the morphology behind topology behind topography.

The following drawings play with complex mirroring through complex software layering's which wind the formative sleeve or circuit into almost chemical transformations at their overlaps; just as Duchamp's statement "yes" to the response that he was an alchemist leaves the listener to "make something of his rejoinder.... In particular I use forms that mirror on to their like, as though a sculpture exhibition of mirror plated forms that mirror the surrounding pieces, a kind of implicit cross section, which in cyber terms is like text mapping, i.e. placing text into a piece which in its distortions and windings show the





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VanGorder's VanGorders 14: Art Ontology & Visual Rhetoric: Terratological Mapping and Simulcrae of Deterritorialization.

The text here is a parallel to notes on a folded piece of paper which points to that altered temporality which is like different pieces of paper which when scrolled then shuffle, like wise a palimpsest, a tableau, a labyrinth or otherwise within the rhetorics of embodied form the embeddings from experience into experience of a chain of signifiers positioned between metaphor and metonym to make of the movement of mind and material the conditions of experience that may be transparent or opaque and which in such a given manifold are opaque. /:Transparency<> reflexive at the notion per" Kant that the conditions of experience are simultaneously those of the objects of experience"(Heidegger: Parmenides is secondary source) correspondingly> dimensions are returned to intuition in the passage of temporary concept ("thing") to object (point of view) and subject (developed point of view)/ Anaxamander: "along the lines of usage they pay penalty to one another for their transgressions"/transgression-contingency-bracketings-embeddings sequence as time displaced to experience and psychogised to narrative levels of circuitous reflexivity and topographically altered temporality...

Reflexive self referential/contemporary terms or neurological model of semiotics: Ot and Pt the former has to do with cortical integration and latter with weight bearing strategy: techne and techné.../steps: motion in mind and matter>Aristotle (ethos, pathos, dialectic) -> a mapping in its way of the variability of recourse within Heraclitus's flux now "kinds". Motion: lexical indexing pertains to stations, moments, stages and states interrupted to view whereas the phenomenology beyond such ontology pertains neither to oscillation (figure ground of subject to object transposal) nor flux in an indeterminate grounding but rather dimension building upon dimension and correspondingly concealing that it excavates as it quarries./ Dimensions indicate parallels (rhetorical manifold) pointing to experience (ontology) folds of a map are parallels.../phenomenology>oblique planes of circumstance/terratological: that means "marvel", construct, Bernini "mirabula" (wonder), the manifold, of embodied form and embedded point view within gradients of experience from circumstance to the circumstantial(ethos)/ experience then is not given (transparent) but constructed (opaque)/ folded map Is a rococo model of the Baroque knot./visual rhetoric= parallels & art ontology = pointing> philosophic sense of morphological arrows....bracketings... The Kantian model of experience as transparent and reflexive via recovering intuition is a version of "essence": depending on a sense of origin which founded on abandoning antinomies intuiting revising metaphysics to an experiential mood in order to place its narrative modality./But stating a site is questionable, a self source as such, there is more likely a conflux that exists to perception such that perception as its own model of nature is informed by such flux./Thus therebeing is the mirror of "thrownness/imperfect mirror of representation (art ontology) and configuration (visual rhetoric/language:visual verbal space)/-> point of view , plane of consciousness. Point of view embedded in plane of consciousness, collective mass, projection....marks and remarks..../Poiesis: set of conditions attributed to art; poetics: visual rhetoric- that from which the art is about as building dimension....visual vectoring, breaking of gaze as concept formation per Lacan, the hidden dimensions of experience, experience hidden in time, the concept becomes the perception of what is but what is also absent to be formative to the perception which is the model of nature.

Information architecture is the empty center belonging to intuition in its preconceptual state : a thing is and of itself a sheltering/figure of speech at dimension of experiential model/ consider concept altered temporality/ art ontology: not to over identify either to oscillation (transpose of subject and object) not to ungrounded flux: seeks grounded flux./figure of speech, embodied form:torus-self mapping, discursive between transparent (ontologically stated) or opaque : herme and hermeneutics at nominalist critique./double hermeneutic = manifold- nachtrglechkeit or time mediated perception. / counter or tonic: perception creates time...time is created by events, events are psychological to human perception.../ trope: program and variation-expect the unexpected./entropy: opaque version.

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